

THE ATHENIAN AGORA: THE ART OF CARL BLOCHERER: A ROYAL NECROPOLIS IN THE  
BALKANS: WHAT SOMEBODY WHITEWASHED: EARLY IRISH CHURCHES

# ART AND ARCHAEOLOGY



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THE ARCHAEOLOGICAL SOCIETY OF WASHINGTON

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ARCHAEOLOGICAL INSTITUTE OF AMERICA

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THE WESTERN PART OF THE CONCESSION, FROM THE ACROPOLIS.  
OLIVE GROVES AND MT. AEGALEUS CAN BE SEEN IN THE BACKGROUND.

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# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME XXXII

OCTOBER, 1931

NUMBER 4

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THE ACROPOLIS AND AREOPAGUS, WITH MARKET-AREA AND THESEUM.

## THE ATHENIAN AGORA AND THE NORTHWEST SLOPE OF THE ACROPOLIS: I

By WALTER MILLER

*Professor of Classical Languages and Archaeology in the University of Missouri and  
Late Annual Professor in the American School of Classical Studies at Athens*

*Since its establishment in 1914, ART AND ARCHAEOLOGY has never made a practice of using articles of any sort to run serially through several issues. For the most part articles have been confined to single issues, with an occasional contribution extending through two numbers, since each editor in turn has felt that diversity of interest means more to the many groups into which the Magazine's thousands of readers are divided, than the more exclusive interest of one subject presented in great detail.*

## ART AND ARCHAEOLOGY

*The present departure, accordingly, is radical. Dr. Miller's The Athenian Agora will run through successive issues for some months to come. The theme, however, is one of such far-reaching importance to the general reader as well as to the classicist; there is so little genuine knowledge of the heart of ancient Athens; and above all, the excavations begun the past Spring by the Archaeological Institute of America through the agency of the American School of Classical Studies at Athens are proving so vital and constructive, that as full a description as possible of the Agora is considered desirable in the only magazine in the United States able to give it adequate presentation.*

*This innovation of an article in many parts, however, must not be regarded as establishing a precedent. With the single exception of Professor Miller's exhaustive treatise, the contents of ART AND ARCHAEOLOGY during the months of its publication will remain along the familiar lines that have given it its wide appeal and popularity.*

*In the current issue Professor Miller sketches in his "Introduction" the necessary background of both the locality and of the archaeological activities of the past. This he follows with "History of the Agora". In the November issue will begin the detailed study of the Hellenic period, to be followed as rapidly as possible by a similar consideration of the Agora in its Hellenistic, Roman and Byzantine manifestations; the spot in Turkish times; and finally, the much-built-over area as it is today.*

*Readers should note that no reprints or "separates" of these articles can be furnished at any price, but that individual numbers of the Magazine can be had at the published price of fifty cents a copy, post-paid; or, at the conclusion of the series, sets of numbers containing the entire article. It is impossible at the moment to state exactly through how many issues the Agora will continue, as the exigencies of make-up and other considerations cannot be precisely determined in advance.*

*This article is offered to the public in anticipation of and preparation for the great project of excavating the Hellenic, the Hellenistic, and the Roman Market-Place of ancient Athens, under the auspices of the American School in Athens.*

*The writer wishes to make acknowledgment to Dr. Louis Lord, of Oberlin College, and to Brainerd Salmon, Esq., for their assistance in collecting the photographs for the illustrations. Especial thanks are due to the Nomlas Photos Company for their courtesy in permitting the use of some of their copyrighted photographs and to Miss Mary Folse, University of Missouri, for the drawing of the plans.*

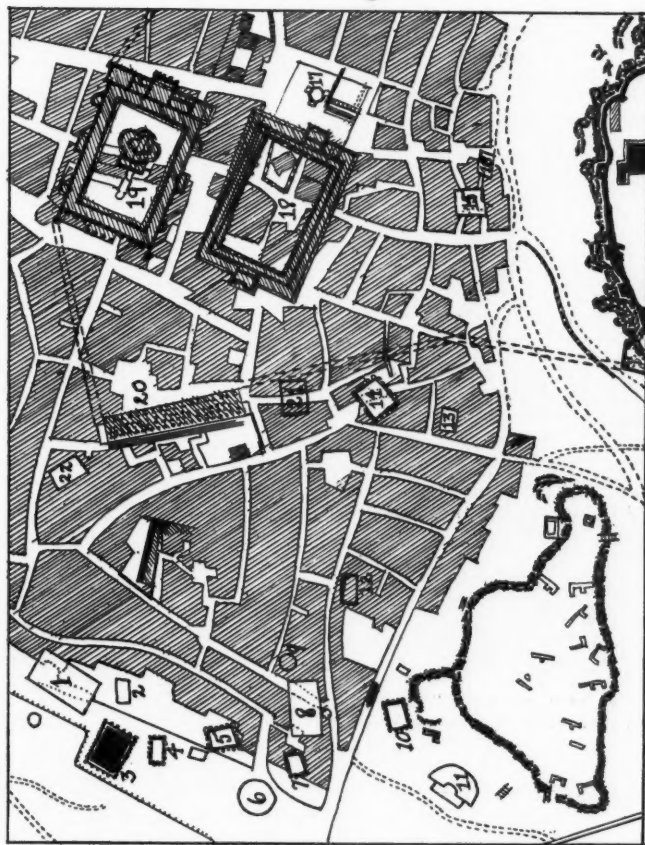
### INTRODUCTION

THE interest of the whole civilized world is aroused with each new archaeological discovery in Egypt, Mesopotamia, Italy, or Greece. No plans for excavation of a classical site, with the possible exception of Pompeii, have ever been projected on so vast a scale as the now maturing plans of the American School of Classical Studies at Athens for the resurrection of the famous Market-place of ancient Athens, and the realization of the century old dream made possible by the munificence of "the anonymous donor", whose interest in the work of the School is the guarantee of the fulfilment of its plans and hopes.

The granting of the concession to the American School, the vastness of the project, the gift of the princely sum of money needed for the consummation of the plans, the genuine interest and the modesty of "the anonymous donor", and the possibilities of the fruitfulness of the excavation have centered the attention of press and public, of scholars and laymen, upon the old gathering-place of Athens and what may be found lying beneath the accumulated débris of the centuries.

The Archaeological Institute of America has, from its very inception, been conducting in Athens work of great significance. Its first child, the American School of Classical Studies at Athens, has for nearly half a century been providing opportunity for classical students and teachers to gain first-hand ac-

- 1 Royal Stoa
- 2 Zeus Eleutherius
- 3 So-called Theseum
- 4 Heavenly Aphrodite
- 5 Ancestral Apollo
- 6 Orchestra
- 7 Metroon
- 8 Buleuterium
- 9 Tholos
- 10 Pnyx
- 11 Odeum



12. State Buildings
13. Real Theseum
14. Anaceum
15. Law Courts
16. Prytaneum
17. Tower of the Winds
18. Roman Market
19. Hadrian's Library
20. Stoa of Attalus
21. Gymnasium of Ptolemy
22. Painted Stoa

# MAP OF THE AGORA AREA

Dark shading indicates excavated portions

(After Curtius, Stadtgeschichte von Athen)

## ART AND ARCHAEOLOGY

quaintance with the topography and monuments, with the architecture and art, with the spoken language and the people, and with the spirit and culture of Hellas. Living for a year in the city of Pericles and Socrates, Aeschylus, Euripides and Aristophanes, Phidias and Praxiteles, Thucydides and Xenophon, Plato and Aristotle, under the constant spell of the Parthenon, the Erechtheum, the Theseum, the Olympeium, has put new inspiration and more abundant life into many a teacher of literature, history, and the classics in the schools and colleges of America.

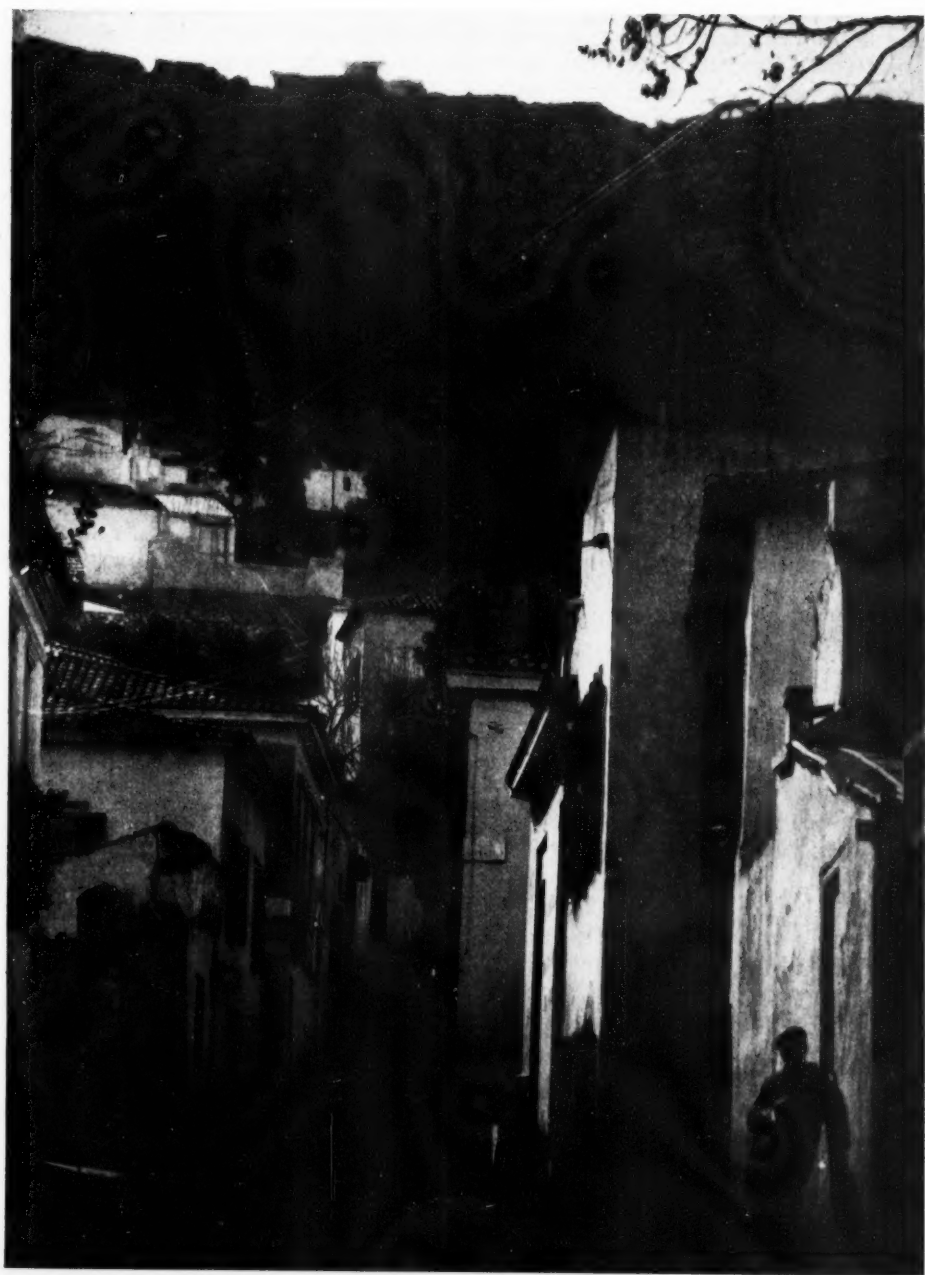
Besides the opportunities for study afforded by the School at Athens, the teachers and students connected with it have by their researches contributed



WESTERN PART OF THE AGORA AREA, WITH THE "THESEUM" IN THE FOREGROUND AND AEGALEUS AND PARNES IN THE DISTANCE; TAKEN FROM THE BELVEDERE OF THE ACROPOLIS.

very considerably to the advancement of archaeological and historical science. Such researches have been promoted by the Institute's policy, adopted as early as the spring of 1886, of financing and conducting excavations on classic sites in Greece and publishing the results. Thus we already have to our credit the excavations at Thoricus, Sicyon, Icaria, Eretria, the Argive Heraeum, Nemea, and smaller enterprises at Sparta, Zygouries, Eutresis, and various other places. Our largest undertakings are still in progress at Phlius, Nemea, and, above all, at Corinth.

And now the Greek Government has placed in the hands of our American School the most remarkable concession ever granted to any foreign agency operating in Greece. The Greeks, unlike some other nations that now occupy



A SQUALID STREET IN THE AGORA AREA, LEADING UP TO THE ACROPOLIS.



## ART AND ARCHAEOLOGY

territory once the home of the peoples of classical antiquity, have always welcomed the cooperation of other agencies in bringing to light with the spade what their ancestors, as they proudly declare, created not for Greece alone but for the world. Thus Germany was permitted to excavate Olympia; France obtained the privilege of excavating Delphi and Delos; England has as her special field Sparta; we of America have had our various sites in outlying parts of Greece. The only place jealously reserved, as a policy, for the work of Greece herself has been until now the city of Athens. Rarely, and then in no extensive enterprise, has any foreign spade been driven into the soil of the City of the Violet Crown.

It is the Greek Government and the Greek Archaeological Society that years ago conducted the wonderful work upon the Acropolis and along its southern slope, in the Ceramicus and the Markets, at the Temple of Olympian Zeus, and at many other points. But force of circumstances has delayed until now the work of clearing up the north slope of the Athenian Acropolis. The difficulties attending the problem are formidable. No part of a city is so readily subject to change as its market-place and the immediate surroundings. This is most palpably true of Athens: the location, comparatively unoccupied in the sixth century B. C., was transformed into a handsome Agora in the peerless fifth; it was extended and still further beautified in Hellenistic times; it was built all over by the Romans; it was buried under the successive strata of Byzantine, medieval,



TWO RESIDENTS OF THE AGORA AREA.

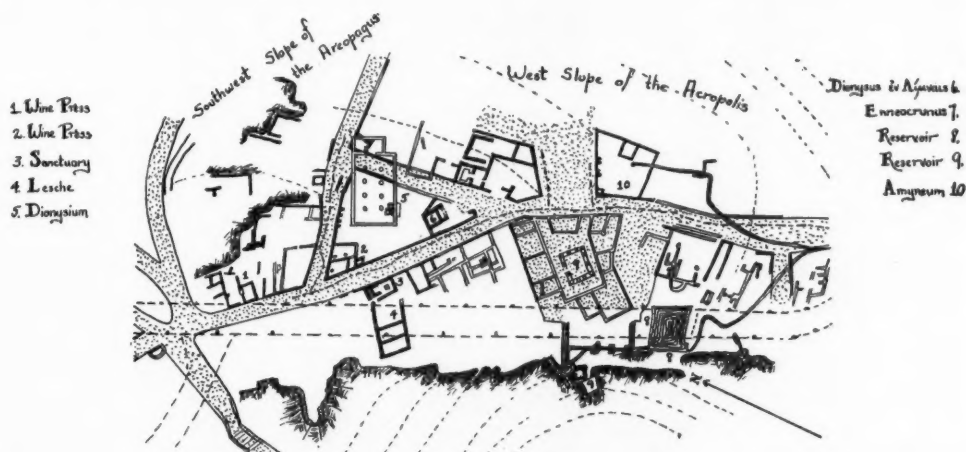
ONE WISHES TO LEAVE THE OLD HOME.

ONE DOES NOT.

## ART AND ARCHAEOLOGY

and Turkish building enterprise. All there was of Athens in the dark centuries of the Middle Ages hung upon the northern declivities of Athena's sacred rock. And when, after the awful four hundred years of slavery under Turkish domination, Greece was called again to life and Athens became the capital of the new kingdom of the Hellenes, the city grew and expanded from that little circle of huts just under the precipitous cliffs of the Acropolis down the north, north-west, and northeast slopes of the hill, burying under its houses and bazaars the ancient Market-place with its temples and shrines, its stoas and public buildings, its altars and statues and other monuments of classical Athens.

Here, about the old Agora, was the heart of ancient Athenian life. Agora means the "gathering-place". It was not only the centre of the commercial

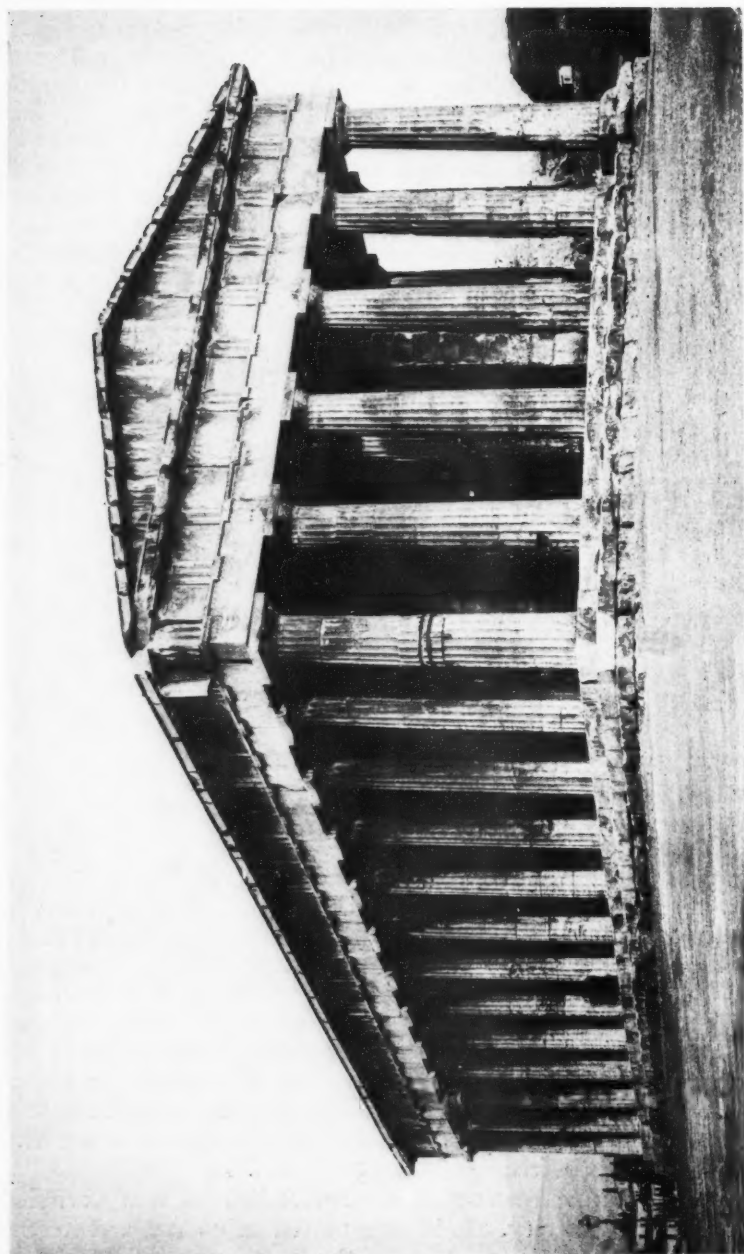


PRINCIPAL BUILDINGS OF THE PISISTRATIC MARKET

(After Dörpfeld, *Antike Denkmäler* II, 2)

activities of Athens—the Market-place, with its stoas and shops and bazaars—but it was also the centre of the social and religious activities of the Athenians. Here they met "to tell and to hear some new thing"; here the philosophers found young men of the leisure classes who had time and inclination to listen to their theories of life and to study their laws of science and economics and morals; here were the busy law-courts and the political and administrative business of the State; and here were temples and altars and statues of the gods; and, on occasion, all commercial and judicial business and all other secular activities might be excluded and the whole Agora transformed into a sacred *temenos* and given over to religious services.

This most interesting quarter of ancient Athens is now occupied by the oldest part of the modern city. It is, as a matter of course, architecturally one of the least attractive parts of it. Most of the houses are squalid; the streets are narrow and cramped and little improved. It is an eyesore of the Athens of today.



THE SO-CALLED "THESEUM".

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## ART AND ARCHAEOLOGY

It ought to be, and it is capable of being transformed into one of the most beautiful quarters of the town.

The Agora, therefore, has always presented an irresistible challenge to the excavator's pick and spade. But the Greek Government and the Greek Archaeological Society have been deterred by the difficulties of the problem from undertaking to carry out a comprehensive plan for clearing up the whole Market-place. The necessary preliminary expense is too great for a government impoverished as Hellas now is. First the ground, covered with dwellings and shops and churches, must be expropriated as fast as the excavations can proceed, and the owners must be adequately recompensed; new homes, at least as good as the present houses, must be provided for the inhabitants as they are forced to evacuate; the present buildings must be demolished and the débris, which in some places is very deep, removed beyond the limits of the city; the remains of ancient buildings and other monuments must be properly conserved; and the whole northern slope may thus be turned into an archaeological precinct, or park, with its temples and halls in the midst of well-laid-out avenues and landscape gardening, even more beautiful and attractive than the southern side of the Acropolis hill now is. There is only one nation in the world that has at the same time adequate resources and sufficient interest in classical antiquity to warrant the undertaking of an enterprise so large; and it is to us and our American School of Classical Studies at Athens that Greece has turned; the concession is ours; the necessary funds have been most generously provided; the work has already begun, as all the necessary legal details have been adjusted between the Greek Government and the Managing Committee of the American School.

## HISTORY OF THE AGORA

**E**VEN in the earliest days of which we know anything of the city we call Athens, when a Mycenaean feudal baron had his castle on the rock we call the Acropolis and with his retainers lorded it over the surrounding waters and plains, there must have been a meeting-place (*ἀγορά*), a market-place to which the peasants and craftsmen of that day brought their produce, their fruits and vegetables, their wools and potteries, the various products of the labor of their hands, for sale or exchange. Only a few hundred feet below the old Mycenaean gate of the citadel, in the angle between the Acropolis, the Areopagus, and the Pnyx hills, the excavations of the German Archaeological Institute in 1892-1894 brought to light extensive remains of cyclopean walls—walls built of great blocks of undressed stone in the manner of the oldest walls upon the Acropolis. Here, just before the city gates, was the natural place for a market, and here was, in all probability, the site of the market-place of the pre-Hellenic settlement.

The Greeks of early Hellenic times found no reason to change the location of the older market-place, for the "city" was still the strongly fortified citadel of the Acropolis. Accordingly, on top of the cyclopean walls of the old market area between the three hills, we find preserved the remains of the polygonal masonry of the early sixth century. It was in this centre of the business and



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religious life of early Athens that Pisistratus reconstructed the central water-supply of the city and made for it the famous "nine-spout-fountain", Enneacrunus.

This old Agora seems to have sufficed for the needs of sixth century Athens. But with the great boom that followed the overthrow of the Persians in Hellas, Athens experienced an amazingly rapid growth. The "city" up to this time had been, as Thucydides says, "the Acropolis and the parts toward the south". With the overthrow of the tyrants it had begun to extend its bounds toward the north. Now it expanded rapidly about the base of Ares' Hill and opened fanlike to the northwest, the north, and the northeast. The business section of the town followed naturally in the same direction, and the market area was necessarily extended from the old quarter, at the western foot of the Acropolis and the southern base of the Areopagus, around to the Ceramicus and off in the direction of the Dipylum Gate, the principal entrance to the city. And here we find throughout the following centuries of Hellenic, Hellenistic, and Roman Athens the centre of its civic life.

The Market-place became in the course of time practically surrounded with colonnades, in the shelter of which most of the business of the city, both public and private, was transacted. Here, too, was the natural gathering-ground of the

citizens and strangers sojourning in Athens who were full of news or who were hungry for the news of the day. The stoas took the place not only of the modern public reading-room, with its array of daily papers and magazines for the dissemination of news, domestic and foreign, of a forum for the discussion of problems of economics and finance and politics, but also of the modern lecture-hall and university classroom.

In the same direction also followed the religious life of the city, and temples and shrines, altars and statues of gods sprang up wherever they could find a place in and about the new Agora. The available space upon the upper citadel and upon the western and southern slopes of the Acropolis had long since been preempted. The new temples and shrines of fifth-century Athens must find their location lower down toward the north and northwest, in and about the Ceramicus Agora.

*(To be continued in November)*



SITE OF THE ROYAL STOA WHERE THE AMERICAN EXCAVATIONS STARTED LAST SPRING.



## THE ART OF KARL BLOCHERER

By WILLIAM SENER RUSK

THERE are several points of view in German art-expression which, however diverse in historical connotations, are alike in being derivative from post-war psychology. Often they find a place in the work of a single artist, even in a single composition. The religious productions of Karl Blocherer, of Munich, Visiting Lecturer in the Fine Arts in Wells College for the second semester of 1930-31, illustrate the point. One does not look long for the spirit of his style without meeting mediaeval mysticism, neo-realism, and abstraction, all actively expressed in single compositions or in a series of sketches.

Before the war Blocherer had studied at the Munich Academy of Fine Arts and had "found" Giotto and the Italian primitives during the tenure of a scholarship in Rome. After the war two major motives demanded expression. One was the desire to escape into the supersensuous world of the divine, the romantic distance of the ages of faith; the other was a desire to meet the challenge of the Machine Age, to face the actual, and to sublimate it into design. His earlier compositions for stained-glass and for altar-pieces now seemed to lack dynamic power, and in the last decade, in so far as the direction of an art school has permitted, he has forged ahead in an effort to realize in plastic form the "Virgin of the Dynamo".

The charcoal drawing of *Madonna and Child* here reproduced will show the motivation of his latter style; Mother and Child are structurally and plastically one—realized in terms of actuality, but dramatized as symbols. The human mother has become the

presence of a mystical Essence. Other sketches show Crucifixions and Gethsemanes where light coruscates as from a blast furnace, or dissonant colors suggest the convulsions of turbine engines.

A different solution of his problem is shown in the *Madonna and Child and Angels* reproduced from an oil original. An additional note has come in, a melody which starts amid the plucked strings of Elfland music and ends somewhere in the starlight. Our mixed figure of speech may suggest the mixed effect of the composition on the observer. There is less unity than in the drawings, but color has now been introduced, and with it the confusing overtones of incense. The rocks and



MADONNA AND CHILD.  
(CHARCOAL SKETCH.)

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FRAU FLEISSNER.  
(LITHOGRAPH.)



GIRL SEATED IN WINDOW.

meadow-flowers are opalescent, the abstract background is in contrasting values of blue, the Madonna, the Child and the angels vary from flesh-tone to those of bruised apricots and olives.

If one turns now from religious works to portraits and landscapes, one finds at once a phase which reveals vividly the thoroughly trained craftsman who has reached the point where craftsmanship fuses into creative art. The lithograph of *Frau Fleissner* will serve as illustration. Careful placing of the head and masterly skill in using the flaccid possibilities of his medium to



MADONNA, CHILD AND ANGELS.



GLACIER.



SKETCH FOR A Nativity.

define and to model and to illuminate are immediately apparent. What one carries away, however, is the personality of the subject with its suggestion of controlled emotional power.

In a very different style is the other portrait here given, *Girl Seated At Window*. The artist has changed to the scientist in his laboratory. He knows the designer of modern interiors discards the heavy chiaroscuro, the vivid colors, the three-dimensional objectivity of easel-painting. He recalls that in the periods when painting has reached the heights it has functioned as an adjunct to architecture. He appreciates the flat planes, the taut lines, the metallic geometry of twentieth-century forms, and he sets out to transpose

portraiture to a place in the new ensemble. The result is a canvas painted in thin oil, for which a red chalk drawing of detailed accuracy formed the basis. Precision of line, clarity of detail, flatness of planes, harmony and coolness of tone, each in turn contributes to the decorative value of the whole. Just because there are not lines in nature, this linear design takes on a notable decorative character, with which the simplified forms and planes and colors are skillfully correlated.

The characteristics of the artist's style as a painter of figures are further indicated in his sketches of nudes, standing and reclining, in studio lighting and in brilliant sunlight, against

(Concluded on Page 127)

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## A ROYAL NECROPOLIS IN THE BALKANS

By STANLEY CASSON

*Twelve years ago a series of tombs were accidentally discovered in a remote region of the Balkans and proved to contain the richest Greek remains ever found so far north. A new grave has now been found and the nature of its contents confirms the belief that the cemetery is a royal necropolis.*

THE poverty of Balkan life has rarely allowed the same scale of magnificence and splendor either in the objects of daily use or in the trappings of the grave as is found in Egypt, Syria and Mesopotamia. Except for the splendid Mycenaean burials of the shaft graves at Mycenae and for the recently opened tomb at Midea, Mycenae's neighbor, Greece and Balkan lands have little to show to rival the magnificence of the East. But in the very heart of the wildest part of the north Balkans there has been discovered a cemetery which must rank as the richest and the most interesting from all points of view that has ever been revealed north of the Gulf of Corinth.

The history of its discovery is curious. In May, 1918, Bulgarian troops engaged in road-making in the region just north of Lake Ochrida, which lies almost midway between the Aegean and the Adriatic, came upon a series of tombs of well-made stone slabs. Five in all were opened at this time, but later investigations by Professor Schkorpil of Varna revealed two more. The seven graves contained a wealth of ornaments and weapons of all kinds, mainly of Greek manufacture, of the archaic period, and the number of gold and silver objects was remarkable. The contents of the graves were fully published and discussed a short while ago.

Since 1918 the Ochrida and Prespa region have been allocated to Jugo-

slavia, and are now some few miles from the northern frontier of Greece. The Yugoslav authorities recently decided to resume investigations at the spot—known as Trebenishte—where these surprising finds were made. Their research, carried out by Professor Vulitch of Belgrade University under the auspices of Prince Paul of Yugoslavia, has resulted in the discovery of an eighth grave even richer than the preceding seven. The contents illuminate without confuting the tentative conclusions arrived at about the others.

Briefly, the eight graves contained burials which bore a striking similarity. The dead in each case were warriors, armed with swords, spears and helmets and adorned with trappings of remarkable interest and beauty. In the first seven graves great bronze craters, wine-jugs and tripods of the finest Greek work of the sixth century were found. One bronze volute-crater which stands sixty-eight centimetres in height is, perhaps, the finest Greek bronze vessel in existence, rivalled only by one in Munich. A bronze jug with a handle in the form of a small male figure is the finest example of its kind. But in addition there was a group of silver two-handled vases of great beauty, and—most curious of all—a number of beaten gold grave-fittings not hitherto found in any known Balkan burial. One warrior had a gold face-mask, and on one hand a gold glove with a thick gold ring round one finger. Another had a gold mask

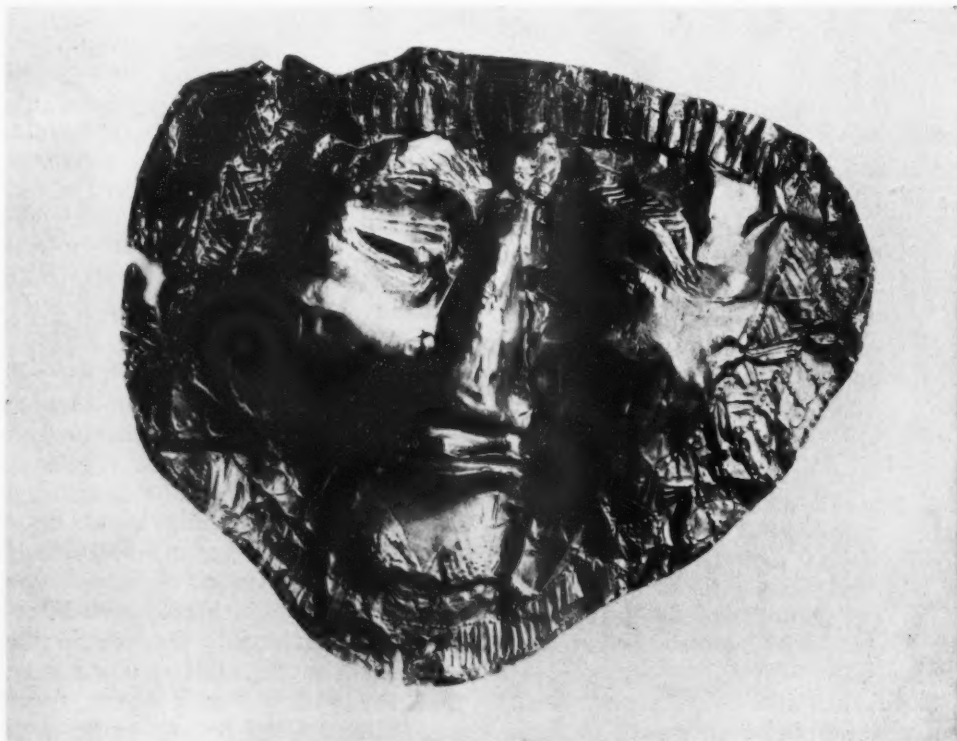


## ART AND ARCHAEOLOGY

only and a third a gold pectoral on his breast.

The eighth grave just discovered contains, among a particularly rich group of objects, another gold mask, a gold glove and a pair of gold sandals. All these masks and other grave-clothing, it should be remembered, are of thin beaten gold but richly decorated in repoussée with beautiful designs. They are all essentially clothing for the other world, fabricated with half an eye towards economy, as was so often the case in Greek burials! For the Greeks were quite content to believe that Charon would be deceived by a tinsel coin and the shades of the dead misled into supposing that gold leaf

was as good as solid. Besides the grave-trappings, the eighth grave has also produced a superb helmet decorated with a rim of gold appliqué and with the figures of horsemen on the cheek-flaps, which is unique in our knowledge of Greek panoplies; the upper and most important part of a volute-crater even finer than that discovered in 1918; a tripod the legs of which are supported by three gorgons and the intervening spaces by running hounds; a large amber necklace; a silver gilt drinking-horn fifty centimetres long and in perfect condition, and a silver-gilt goblet; two bronze tripods of simple form and a small bronze jug. Finally, there is a small group of silver pins and brooches.



THESE THIN MASKS OF BEATEN GOLD WERE USED ONLY FOR PERSONS OF HIGH RANK.

## ART AND ARCHAEOLOGY



AMONG THE NEW FINDS IS THIS HELMET DECORATED WITH GOLD APPLIQUÉ.

Before attempting to explain the presence of the graves and their wealth in the heart of one of the most desolate regions of the Balkans, far from the principal ancient centres of Greek life, it may be profitable to analyze the character of the most important objects which come from the latest grave. The drinking-horn and the goblet are almost replicas of similar vessels from the first and fifth graves respectively; in fact, they might well have been made by the same silversmith. There is nothing about them to suggest that they were not made by a first-rate Greek craftsman. The Medusa-tripod and the top of the volute-crater belong together, the crater being found in a position which indicated that it had stood upon the tripod. The two are masterpieces of Greek art of the sixth century B.C. The crater bears the figures of galloping horsemen in high relief, while the volutes are decorated with winged gorgons draped in scaly garments and the rim of the vessel with a simple and lovely fluting. The tripod

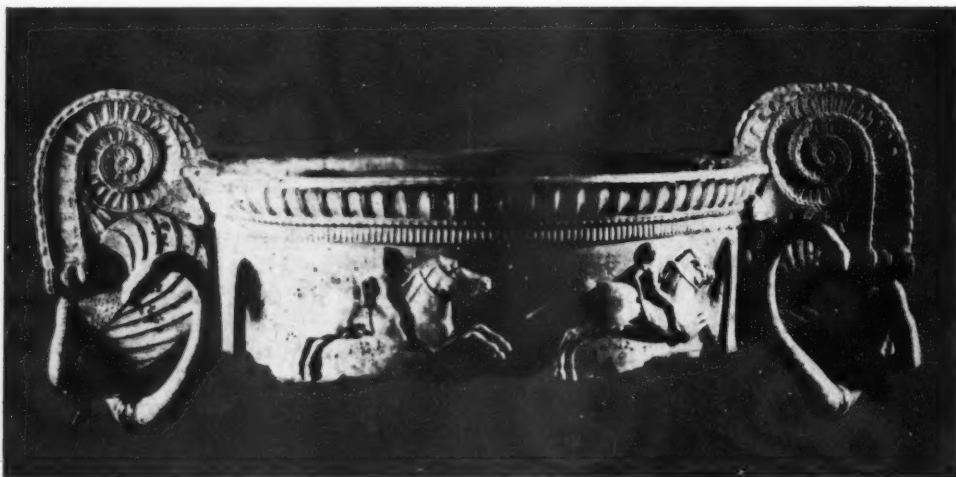
is supported by full-length winged gorgons which surmount three claw-feet.

Of the entire grave-group from this grave, and, indeed, in the necropolis as a whole, this is the most surprising and beautiful bronze. It seems to have been made by the same artist who made the volute-crater of the first grave, whose rim is decorated with cattle as this one is with horsemen. The similarity between the two is in technical detail almost exact. On the whole it may be said that there is nothing in the eighth grave that is un-Hellenic except the silver pins and brooches, which are in type quite certainly to be identified as replicas of Illyrian pins found in burials of the early Iron Age in Bosnia, Dalmatia and central Macedonia. In the other seven graves, however, were found a certain number of bronze vessels which differed in quality from those which were definitely Hellenic. These were thought to be barbaric copies of Greek work.

Since the publication of the earlier graves there has been a certain amount of interesting controversy concerning



TOP OF BRONZE VASE OVER SIXTY CENTIMETRES IN HEIGHT.



THIS RIM OF A BRONZE CRATER IS GREEK ART OF THE VITH CENTURY. NOTE THE GALLOPING HORSEMEN IN HIGH RELIEF.

them. Professor Keramopoulos of Athens has called attention to the fact that the only parallel for the strange masks of gold is with the masks of the shaft grave burials at Mycenae, and he suggests that here in the heart of the Balkans has survived a burial custom which may itself be essentially a mainland Balkan custom adopted by the rulers of Mycenae. For this view there is the additional support of the silver pins, which represent a survival into the sixth century of a type common in the ninth and tenth. Evidently in these remote mountainous regions survival was easier than in the ever-invaded plains of Thessaly, central Greece and the Argolid. But it must be admitted that this view is mere hypothesis.

Professors Filov and Schkorpil who have published the first seven graves in a most thorough and illuminating monograph, raise the thorny question of the occupants of the graves. Who were they and how did they come to reach this remote spot? The profes-

sors believe that they are the bodies of Greek mercenaries serving with the semi-barbarous princes of Lynkestis, whose raids upon the settled plainlands of the Vardar were frequent and disastrous. Certainly Greek soldiers were serving under Perdikkas of Macedonia in 423 B.C., recruited from the Græco-Macedonian cities of the plains, and such service may well have existed at an earlier date. But the serious, if simple, objection to this view is that Greek mercenaries from those parts were poor men, badly equipped, and they were hardly likely to carry with them such vast accumulations of heavy treasure. Nor would they have been buried in such obvious state. Tombs of such Greeks have, in fact, been found near Salonika, at Zeitenlik on the one hand and at Karaburun Cape on the other. In each case, while the graves were the same in structure as those of Trebenishte, the contents were simple and poor; helmet, sword, vases of clay and in most cases small gold plaques for covering the lips. The

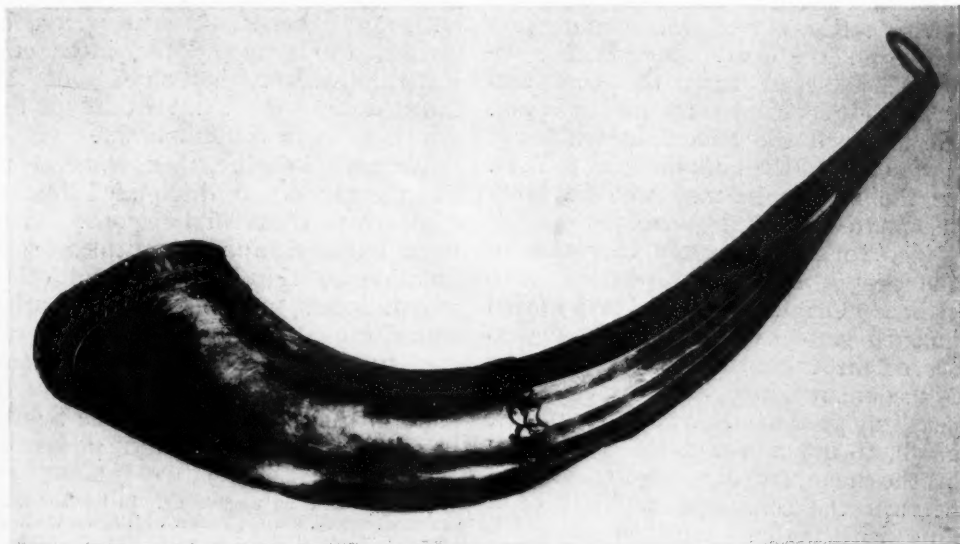
## ART AND ARCHAEOLOGY

date of these burials corresponds with that of the Trebenishte cemetery.

It seems unlikely, then, that the Trebenishte graves are those of soldiers killed in a remote battle. Their wealth and the indications of elaborate ritual which the gold trappings suggest must mean that they are the graves of princes of some royal family. But the majority of the objects in the graves are, strangely enough, not only apparently of the same date—520-500 B.C.—but seem very largely to come from the same workshop and many of them from the hand of the same artist. The gold-work in particular appears to be all from the same hand. We have to deal, then, with the burial of eight royal or princely warriors all of whom died on the same occasion. But here history fails us. What we know of the history of these regions in the sixth century is most fragmentary. Macedonia was ruled by an able king, Amyntas I, between the years 540 and 498, the period of our necropolis.

Amyntas allied himself with the Persians by marrying his daughter to a Persian noble and received an embassy from Darius after the return of the Persian expedition to Scythia in 510 B.C. But on his west flank were a number of independent cantons, Elymia, Lynkestis and others, ruled by independent chieftains who were perhaps as much in touch with Hellenism as he was, for they had not only the Macedonian towns to draw from but were also in touch with the Corinthian settlements on the Adriatic. The passage through their territory of the route which later became the Via Egnatia (today it runs from Salonika to Durazzo), made such communications still easier.

We hear of Derdas of Elymia and Arrhibaios of Lynkestis in the fifth century challenging a Macedonian king on his own ground. And we know of other tribal kings in the sixth century who ruled over Paeonian tribes between Lake Ochrida and the Vardar. But still



THE SILVER-GILT DRINKING-HORN, FIFTY CENTIMETRES LONG, AND IN PERFECT CONDITION.



## ART AND ARCHAEOLOGY

it remains difficult to account for such wholesale mortality in any of these princely kingdoms. Conceivably the burials contain the dead from some extensive massacre. For treachery was not uncommon in these feudal states. We know from Herodotus that Alexander I of Macedon, the successor of Amyntas, massacred at a banquet the seven Persian ambassadors whom Megabazus the satrap had sent to him after the Persians had subdued Paeonia. Conceivably these semi-Hellenic burials represent an earlier destruction of Paeonian princes by the Persians during their conquest of the Paeonian canton, an event for which the banquet of Alexander might have been a later retaliation. In any case, it is only by an explanation of this kind that we can account for the burial of seven chieftains at the same time, all apparently of the same rank and importance. The proximity of the burial place to the Egnatian route and to the ancient town of Lychnidus on Ochrida suggests that the events that brought about their death occurred near a route that led from the east. Megabazus, we know, attacked from the east and invaded Paeonia by an inland route. He subdued the Paeonians ruthlessly and deported the bulk of them to Asia. In the process he may well have exterminated a royal house.

The royal or princely character of the graves seems indisputable. No ordinary Greek soldier was ever buried in such state as this, and those who served in the armies of Illyrian or Macedonian kings and princes were certainly poor men. What seems, most of all, to indicate that the burials are of the members of a royal family—perhaps the sons and nephews of a king, with perhaps the king himself—is the presence in the tombs of certain

distinctive objects. The helmet with decorations in gold appliqué could only have been worn by a notable personage; the masks over the faces indicate as great importance as do the masks over the faces of the princes of Mycenae. The parallel is sound and inevitable. Commoners in no land are buried in such pomp.\* But here the parallel with Mycenae ends, unless indeed the ritual significance of the masks is the same in both places and the rite a late survival from prehistoric times. The Mycenaean princes were of several generations. They were buried in a royal necropolis that covered at least a century of time. But here at Trebenishte on Lake Ochrida the graves are all contemporary. Some of the objects, it is true, seem to be properties that had been in the royal court for some years before the date of the burials. The great bronze craters were probably made about 550 B.C., and some of the other bronzes are equally early. But there is nothing that can conceivably be dated later than 500 B.C. and the latest date gives, of course, the date of the interment. Each grave contains objects of the latest date, 500 B.C., so that all the graves must be contemporary.

We must imagine, then, some event like the invasion of disciplined Persian troops into these wild regions. They were engaged upon a ruthless subjugation of the Paeonian and other mountaineers, who had given Darius considerable trouble and caused great anxiety while he was engaged upon his more arduous task of attempting to impress the vast hordes of the Scythians with the might and power of

\* Mr. Casson is an Englishman. In England dead gangsters, if any, are not buried with \$5000 worth of roses in a "blanket" over a \$25,000 bronze casket with silver handles!



## ART AND ARCHAEOLOGY

Persia. This Scythian expedition of Darius advanced in 510 B.C. across the Bosphorus and along the Black Sea coast of Thrace. During the whole time the left flank of the Persian army was exposed to flank attacks from the wild tribes of Thrace and Paeonia. Macedonia had, for the time being, been made to come to terms. After Darius had returned from Scythia to Thrace and thence to Persia he saw the



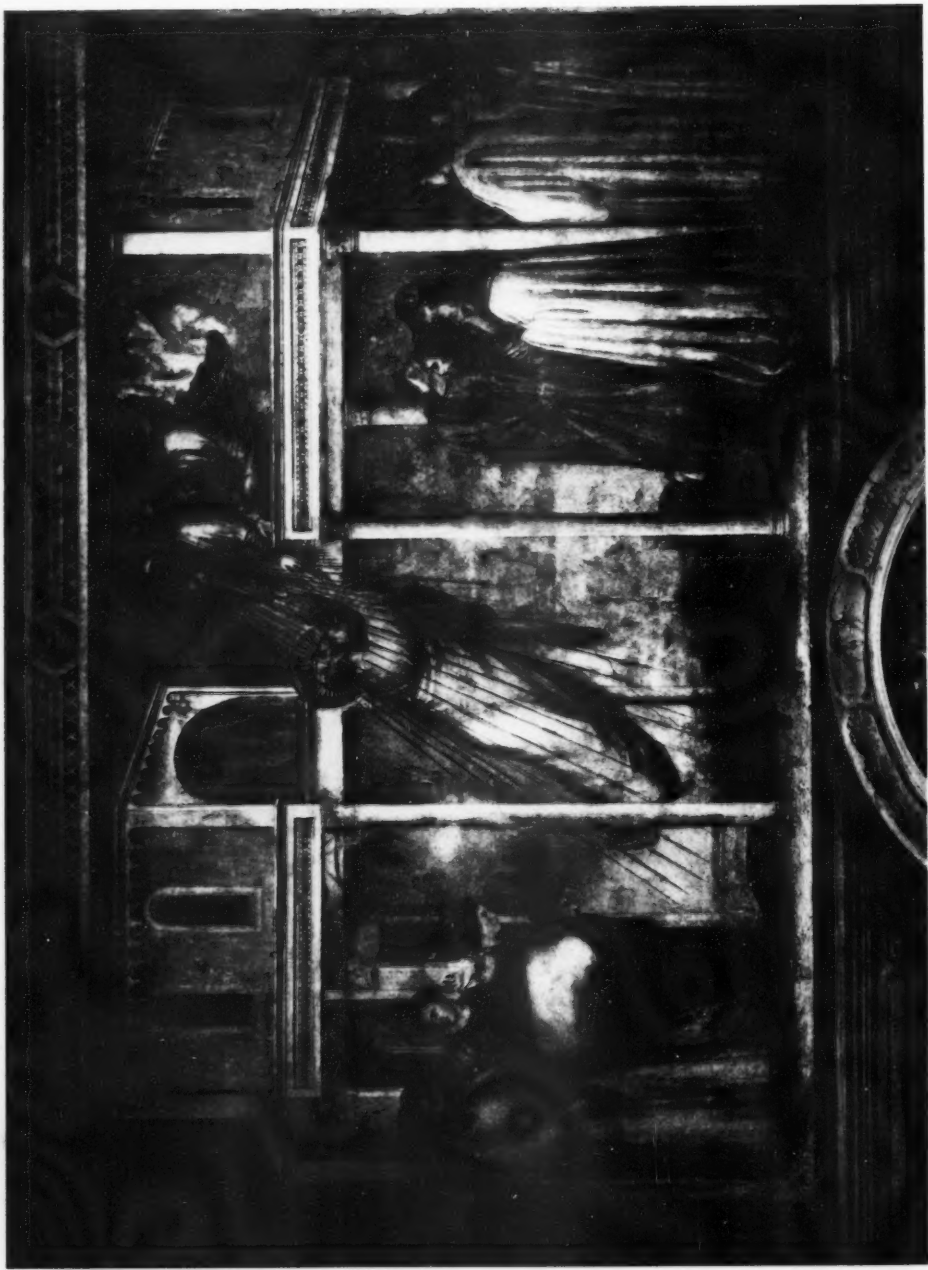
THE BRONZE TRIPOD IN WHICH THE VASE STOOD.

vital importance of subduing these enemies on the west. The satrap Megabazus was given the task.

On such occasions the Persians would be ruthless and their enemies no less so. The Paeonians throughout Greek history were noted for their independence of spirit and fine fighting qualities. Their subjugation would no doubt have been a dangerous and an onerous task, but we can be sure that it was efficiently

done. Herodotus leaves us no doubt on this point. The Paeonians were subdued and the bulk of them deported to Persia between 510 and 500 B.C. For this we have independent archaeological proof. But the first measure the Persians would have adopted would have been to capture or exterminate, by fair means or foul, the leading dynasts of the Paeonians and their allies. The method of the banquet, to which local potentates were invited to discuss terms and then murdered, was a method of long standing in the east. Some such method was probably followed in this case and the bodies of the slain given back to their followers and womenfolk for burial according to their traditional rites.

There remains the problem of the provenience of the Greek bronzes. If, as is generally believed, they are mostly of Corinthian fabric, then the Adriatic towns near the exit of the Egnatian route, such as Apollonia and Epidamnus, would have served as the middlemen. Alternatively, Corinthian Potidaea might have provided merchandise of this type; the half-way position of Trebenishte between the two seas makes this a distinction with but little difference. Of the burial cults and the meaning of the gold masks we know nothing, except that it was at least a Macedonian custom to cover the lips with a gold plaque, a practice which in the case of richer folk might have led to the use of a complete face-mask. The fact remains that no such find has ever been made so far north. It is eloquent testimony to the penetrative power of Greek taste into the remote lakes and highlands of the Balkans and to the adoption by barbaric tribes of Greek modes and customs.



ASCENSION OF ST. JOHN THE EVANGELIST.

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## WHAT SOMEBODY WHITEWASHED\*

By PERLIE P. FALLON

**S**ANTA CROCE is the Franciscan Church of Florence. It was started in 1294. Arnolfo was the architect.

Ghiberti tells us that Giotto decorated four chapels in this church. Vasari names the chapels and describes the works they contained: the Bardi—the life of Saint Francis; the Peruzzi—the life of Saint John the Baptist and Saint John the Evangelist; the Guigni—the martyrdom of the apostles; the Tosinchi and Spinelli—scenes from the life of the Blessed Virgin.

The young Michael Angelo often went to copy and study these frescoes, and we are told that he would stand for hours before the fresco of the *Burial of Saint Francis* in the Bardi Chapel.

But during the last quarter of the sixteenth or the first half of the seventeenth century some one, with a motive now unknown, covered these frescoes with a coat of whitewash. In 1841 the whitewash was taken off the fresco of the *Banquet of Herod* in the Peruzzi Chapel and by 1863 the rest of the frescoes in this chapel were uncovered. Shortly after that the frescoes of the Bardi Chapel were restored to the light. These latter are the mightiest of Giotto's works. They belong also with all that is greatest in the arts. Whitewashed, scraped and restored their glory extends beyond all place and time. They are the product of the same vision, skill and genius that produced the Elgin marbles in ancient Greece, the cathedral of Chartres in the twelfth century in France and the Sistine Chapel in Italy in the sixteenth.

We are not troubled here with questions of attribution. Scholars have been and are agreed that these works are Giotto's, though the date of their execution cannot be fixed. There is in the Bardi Chapel a portrait of *Saint Louis of Toulouse*. We know he was canonized in 1317. It is assumed that the work in the Bardi Chapel is not earlier than that date. Since the work in the Peruzzi Chapel is in some respects more advanced, the frescoes there are assumed to have been done at a later date. Beyond that we cannot fix the dates because our information is too meagre and opinion as to its interpretation too conflicting.

The Bardi Chapel is on the right of the choir and is Gothic in architecture. The spaces at the top of the arched roof are painted with the allegories of *Pov-erty*, *Chastity* and *Obedience* and a *Saint Francis in Glory*. On the walls to the right and left are six scenes from the *Life of Saint Francis*. On either side of the windows are portraits of the four Franciscan Saints—*Saint Louis of Toulouse*, *Saint Louis of France*, *Saint Elizabeth of Hungary* and *Saint Clare*.

Beginning on the upper left wall in the arched space is the scene of Saint Francis renouncing his goods. In this scene at Assisi two forms of architecture were shown, one to the right, another to the left. Here we have a single architecture—a large rectangular house, of which the lower story is a blank wall and the upper broken with open spaces and windows. Saint Francis and the Bishop stand at the corner of the building, the father and his attendants along

\*Copyrighted by the author, 1931.

## ART AND ARCHAEOLOGY



ST. CROCE CHURCH BEGUN IN 1294.

the left wall that runs across the fresco; the Bishop's attendants are along the right wall that runs back into the picture. At Assisi the father's attendants comprised a suggested group; here they are developed as separate figures. At Assisi the Bishop had two attendants; here he has five. At the extreme left and right children are shown casting stones, so we have a balancing of two groups. The figures in each group are arranged in substantially horizontal lines and these are in turn supported by the corresponding lines of the architecture. There is also a use of a broad line in the architecture to unite the whole. In this respect the picture recalls *The Visitation* in the right transept of the lower church at Assisi and the *Raising of Lazarus* in the Magdalen Chapel of the same church, where a line of the rock is used as a uniting factor. The dramatic force of the fresco of this subject at Assisi is lost here because the concentration upon the Saint and the father is not so complete. The vertical lines of the architecture are used here in the identical manner as at Assisi.

In the fresco below is pictured the miracle of Saint Francis appearing to the friars during the sermon of Saint Anthony which we also find at Assisi,

but the design is entirely different. The friars are seated along a cloister facing a door in the rear at which the Saint appears. The arrangement is that of two balanced groups at right and left, with the figure of the Saint in the center. Anthony is standing in an arch at the left. The effort is directed to a balance of groups with the horizontal lines of the architecture used to secure unity. The dramatic force is not the same here as at Assisi. The suggestion of an apparition is obtained there. But this comes from the fact that entirely different forms of design are being developed.

The lowest fresco at the left is the *Death of Saint Francis*. It is one of the great studies in design. It stands among the great art achievements of all time. It is the group-study of the two preceding frescoes united by the parallel horizontal lines characteristic of the frescoes of the Arena Chapel at Padua, with added inward lines to give depth. We are looking at an area with a panelled wall at the rear. At the extreme right and left on each side is a door, and the little portico has lines that lead back. Under the portico at the left is a group of clergy reading the service. Under the portico at the right is a group of attendant friars. The lines of these groups lead the eye inward and



DEATH OF ST. FRANCIS.



## ART AND ARCHAEOLOGY

correspond with the lines of the porticoes. The bier runs horizontally across the fresco between these groups. Along its lines friars are arranged in corresponding lines. The entirety of human nature is pictured in these—some weep, some pray, some kiss the Saint's hand in veneration, some are simply curious about the stigmata. But Giotto has put them there in lines corresponding to the bier. The banner carried by the

important points of the horizontal lines, as we have so often found in the architecture at Padua and Assisi. In this fresco the ceaselessly seeking spirit of Giotto, never resting on that attained but forever in quest of the ideal, for one superb and magnificent moment attained its goal.

Turning now to the right wall in the upper arched space at the top is the picture of Pope Honorius III issuing the



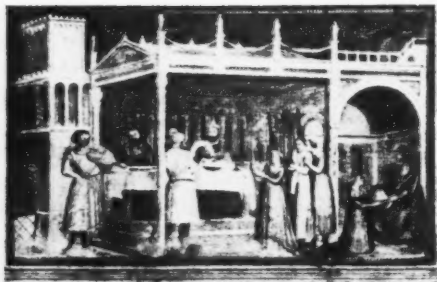
INTERIOR OF SANTA CROCE CHURCH.

group at the right sweeps the eye up, and there four angels bear the Saint's soul away. One friar kneeling at the left is alone aware of this. The wall at the rear supports the horizontal lines of the fresco and unites the whole while its vertical panel lines lead down to

Bull which established the Franciscan order. Again there is a study in balance—the balance of the porticoes at either side of the room; the balance of the figures within these porticoes; the balance of the Pope and two great cardinals against the kneeling group of



## ART AND ARCHAEOLOGY



THE BANQUET OF HEROD.

Franciscan friars joined by the kneeling figure of the Saint as he receives the Bull. The lines of the room and the panelled wall help to join the whole. The faces of the groups are individual; they are no longer merely suggested.

The middle fresco shows us *Saint Francis Before the Sultan*. As in the fresco of Saint Anthony at Arles in the corresponding space on the opposite wall we have the balancing of two groups about a central figure. The Sultan, a figure of noble dignity, here sits in the center upon a throne. At Assisi he was on the extreme right. Here to the right is the fire, Saint Francis and his companion; to the left are the retreating priests of the Sultan raising their garments to shut out the sight of the fire. The whole is joined by the line of the rear wall. At Assisi the action was from right to left; it was more continuous, direct and dramatic. But the design here is based upon a different problem—it seeks to balance groups.

The third fresco is of very great interest. It pictures the Saint's appearance to the dying friar Augustine and to the Bishop of Assisi, the same subject as in the twenty-first fresco at Assisi. The design in both frescoes is based on a balance of the two subjects. In the Bardi Chapel Giotto was, as we have seen, working upon studies in

balance, and this fresco reaches far beyond that at Assisi, where the problem is little more than stated. This fresco also confirms our theory that the balanced design was particularly occupying Giotto's attention in this chapel, since in it he reaches out more daringly than in the other studies here, and is successful. The canopy serves both to balance and join the parts. The horizontal lines of the curtain-rods and wall-ledge at the right coordinate with the same lines of the canopy and the unbroken ceiling-line to unite the whole. These lines accord with those of the reclining figures. Diagonal lines are also used. There is one from the door through the line of figures to Saint Francis at the left; there is another from the woman at the right up to the Saint standing over the sleeping Bishop. The sleeping attendant forms a vertical line with the Saint, and the eye is carried up by the curtain. The horizontal line of the top of the canopy helps carry the eye over from one group to the other. The treatment of the two subjects in a single composition is entirely successful. Again we find Giotto going on to new efforts. In the upper left fresco of *Saint Francis Renouncing His Goods* a balance of groups was attempted; in the *Death* perfect composition and design in such a balance was attained. Here a balance of two separate subjects in a single fresco was attained.

On the archway outside the chapel is a fresco of the *Miracle of the Stigmata*. Features of the design we found at the Arena Chapel are apparent. The figure of the Saint is magnificently placed in the design.

There is a certain similarity in composition between the frescoes in this chapel and those dealing with the *Life of Christ* in the Chapel of Saint Mary

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## ART AND ARCHAEOLOGY

Magdalen in the lower church at Assisi, and certain of the frescoes, for example, *The Visitation* in the north transept of the lower church. This rests on a unifying line of background. But in the Bardi Chapel Giotto was clearly working on a great problem of design, namely balance. The mark of his genius is unmistakably there. But no great effort for design of one form can be found in the frescoes of the Chapel of Saint Mary Magdalen or the north transept of the lower church. The similarity is therefore not fundamental, and any comparison fails. These frescoes at Assisi may only be reasonably assigned to Giotto by placing them as the very earliest work of the master, earlier even than the traces of his work found in the life of Christ in the upper church. We might then explain them as experiments with the designs he was later to develop in the upper church, at Padua and at Santa Croce. But this suggestion seems untenable. Therefore, the attribution to Giotto of the frescoes in the Chapel of Saint Mary Magdalen and the north transept of the lower church at Assisi has hardly any justification.

In the Peruzzi Chapel are some further treasures recovered from the white-wash. The left wall has three frescoes of the life of Saint John the Baptist. At the top is the *Angel Appearing to Zacharias*. Zacharias was a priest of the temple. While he was burning incense, the angel Gabriel appeared to him at the right of the altar and foretold the birth of a son to Zacharias and Elizabeth "to make ready a people prepared for the Lord". We have the horizontal line of figures and the architecture of the frescoes in the Arena Chapel. The building to the left of the altar is skillfully brought into the design.

In the middle space two subjects are shown in a single fresco—the birth of Saint John the Baptist to the right and at the left Zacharias writing "His name is John". Gabriel referred to the child by the name of John. Zacharias had been doubtful of the message given him, and was struck dumb. When the child was born and brought to the temple he was called Zacharias. But Elizabeth said he should be called John. The attendants, however, said none of his kindred were called John and made signs to Zacharias as to how the boy should be named. And Zacharias wrote: "His name is John." There is not the master touch here in joining the two subjects we found in the Bardi Chapel. Horizontal lines alone are used to join the two subjects. The design of the birth at the right is based on horizontal lines; that of Zacharias writing at the left is based on vertical lines; in each a figure to the left is used as a stop for the lines of composition.

The lowest fresco is the scene at the *Feast of Herod*. From the viol-player at the left the line passes across the table at which Herod is seated to the right where two servants stand in awe at the sight of the Saint's head being carried before Herod on a salver; further to the right is Salome tendering the head to Herodias. Thus we have a



THE RAISING OF DRUSIANA.



TOMBS IN THE CHURCH OF SANTA CROCE. THE FIRST TOMB ON THE RIGHT IS THAT OF MICHELANGELO, THE NEXT OF DANTE.

touch of the narrative type of composition we find often at Assisi. But it is much more skillfully developed here. Salome at the right is balanced by the viol-player who stands at the left outside the canopy and at the base of a small tower. The curve of the arch is used to carry the eye between the banquet-hall and the small room where Salome is seated. We have three vertical divisions, the use of horizontal lines to unite them and an orientation from left to right.

The right wall deals with the life of Saint John the Evangelist. At the top is the *Vision of Saint John on the Isle of Patmos*. This series of frescoes is based upon that part of the New Testament

dealing with the Revelation of Saint John the Divine. This first fresco relates how Saint John on the Isle of Patmos beheld the vision of the Apocalypse which he has recorded in his gospel. The design is adapted to the arch which bounds the fresco. To the left and right are the four angels who bound up the winds, here symbolized as monsters, that they might not harm the earth. In the upper left is the angel Michael. In the upper center is the figure of Christ. To the upper right is the great dragon attacking the Blessed Virgin and the Christ Child. In the center of the fresco upon a curiously shaped little isle with oddly suggested mountains, plateaus and bays

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## ART AND ARCHAEOLOGY

is the figure of Saint John in his revery. The fresco is based on a series of circular designs. The lines are adapted to carry the eye around the series of figures.

In the middle fresco is pictured the miracle of the *Resurrection of Drusiana by Saint John*. The design is based on the balance of two groups and the horizontal line found in the Bardi Chapel. There is also the use of the vertical lines of the architecture to lead the eye onto the figures as at Padua. There is a curious mixing of architecture—that at the left being Gothic and that at the right Byzantine.

The lowest fresco shows the *Resurrection of Saint John*. The balancing of groups of the Bardi Chapel, this time about a central figure, is repeated. The whole design is not used to support the suggestion of upward motion as in the fresco of the *Ascension of Christ* at the Arena Chapel. Instead arbitrary lines are used about the figure of Saint John.

The frescoes of the Bardi Chapel outline and perfect new designs based upon a balance of groups. Those of the Peruzzi Chapel are but a further use and application of these principles of design.

## THE ART OF KARL BLOCHERER

(Concluded from Page 112)

rocky or woody or aqueous backgrounds. A lithograph of unusual charm shows two nude female figures pausing to converse in a glade filled with dappling shadows, while a nude male figure reclines pensively in the lower left-hand corner. But perhaps the composition in this genre which shows the greatest creative power is a design in oil on paper for a *Nativity* scene, with modern peasants as *dramatis personae*. The axes are strongly chiasmic, the one forming a passage from the observer to the mountains seen through the deep cut window in the background, the other marked by the back of Joseph and the couch with Mother and Child. The absence of color in our illustration is especially

regrettable in this instance, for wines, slates, the shades of olives and worn white kid gloves are mingled until the vigorously emphasized pattern and generalized drawing become merely the structure for a color-poem on domesticity.

The last illustration, *A Glacier*, suggests the line along which the artist seems to be moving, as he seeks to solve the problems of matter and of spirit. Structure has taken control in spite of the titanic forces suggested in the rocky masses. Color is the vital element, ranging from dark grey-greens to glistening white; but the lines and masses have become organized in the rhythms of a composed universe.





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## EARLY IRISH CHURCHES

By SEÁN P. Ó RÍORDÁIN

NEXT year Ireland is to celebrate the fifteenth centenary of the coming of St. Patrick. It will be remembered that prior to St. Patrick's coming, there already labored in Ireland several teachers of Christianity, and we may also feel convinced that intercourse with Britain and Gaul had not been without effect in introducing Christianity into Ireland; we may recall further the fact that Palladius, who came to Ireland prior to the coming of St. Patrick, was sent on a mission *ad Scottos in Christo credentes*. The labors of St. Patrick, however, were important and fruitful beyond those of his predecessors because his mission was national while those of, say, St. Declan of Ardmore and St. Ciaran of Saighir were tribal. Consequently, at the time of St. Patrick's death, while Irish paganism had not been completely eliminated, Christianity had been established on a sound and unshakable basis, so that it was but a matter of time for it to become the religion of the country as a whole. There thus begins with the mission of St. Patrick a new epoch in Irish history—an epoch whose story may be read partly in the written record we have inherited from later centuries, and partly in the material remains in which Ireland is so rich. It is with one class of these material remains, early churches—that the present article proposes to deal.

Irish ecclesiastical architecture has an interesting story to tell, but it is by no means a story as clear as we wish. This is the case for two main reasons. In the first place, a thorough archaeological survey of Ireland is an imperative necessity if the subject is to be

studied as it ought to be; secondly, the early churches which remain to us are the least important of those which were erected in early Christian Ireland. Stone building was yet in a rudimentary stage of development at the time of the introduction of Christianity, and the majority of the domestic buildings throughout the country were of wood. This being so we may conclude that the early Irish Christians made use of such houses as churches, and indeed we have references to the fact that Irish kings bestowed on the missionaries by whom they were converted, houses for use as churches.

Wood is a perishable material and hence those early wooden churches which we have postulated as having been common through Ireland no longer remain to give evidence as to their appearance and design. Nevertheless, we are not without indications which enable us to visualize these buildings with a fair assurance of accuracy. We have several descriptions of large wooden dwellings from the ancient writers, notably that of the banqueting hall of Brichriu, whose evil mind delighted in causing turmoil among the warriors. The author of this tale, writing in the IXth century, states in his description of Brichriu's house that it was built on the plan of the famous *Teach Midchuarta* or Banqueting Hall of Tara. The fact that the tale deals with a period of three centuries previous to the building of the *Teach Midchuarta* did not trouble the story-teller nor need it trouble us at the moment. What is important is the fact that the writer describes a house similar to that which he visual-

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ized as the *Teach Midchuarta*. With the aid of this description and of the plans and descriptions given in the Book of Lecan and the Book of Leinster a reconstruction of the *Teach Midchuarta* is possible. This reconstruction is assisted and made more authoritative by the existence of the mounds

that the hall was of enormous size (700 feet in length) and was divided into various compartments by low partitions richly ornamented and enriched with metal work; thirteen doors opened into it; and, since it was built on sloping ground and had a high-pitched roof, part of the hall was higher



A DINGLE FARMYARD SHOWING MODERN OUT-OFFICES BUILT WITH INCLINING STONE ROOFS AS IN ANCIENT CHURCHES.

marking the site of Tara's famous Hall at the southern side of the hill. It is not necessary here to give a lengthy description of the Banqueting Hall as we imagine it to have been—this has been done very thoroughly by Professor Macalister in his paper *Temair Breg*, and we may refer the reader to his description. Suffice it to say here

than the remainder and was provided with an upper story.

This helps us to appreciate many features in the description given by an VIIIth century writer of the Church of St. Bridget in Kildare, which is described as being of considerable size and of great height with boarded-off chancel and with separate divisions for

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men and women. Mention is made of shrines decorated with gold, silver and precious stones; of an ornamental doorway and many windows, while the walls are said to have been embellished with paintings and with linen hangings. Altogether we may conceive of the building as having been a very beautiful piece of workmanship.

Further evidence of wooden churches is afforded by the *Annals of Ulster* in the note that in 846 there occurred a fire in a wooden church in which 260 persons were burned. The Columban monastery at Iona was built in the VIth century of timber and wattles, and was repaired a century later with the same material. Lindisfarne, a monastery, which sprang from the parent foundation at Iona and which was "fitting for the see of a bishop", was built "entirely in the Irish fashion, not of stone but of cut oak and thatched with reeds". (Bede)

Church sites locally known as *Cillins* are very common throughout Ireland and, while individual differences show among the different examples, the general plan is that of a circular enclosure, a portion of which is divided off as a graveyard. In the remaining portion are the marks of the foundations of a circular church building. Because of the absence of remains of a stone building in many cases we may conclude that these churches were built of wood. We may here remark, however, that the whole question of the *cillins* is one which deserves much more attention than it has hitherto received. In the hands of capable excavators these sites might yield valuable data regarding the history of the early church in Ireland.

Even as the wooden churches followed the earlier types found in pagan Ireland so, too, the stone buildings

incorporated many of the features of their prototypes in pre-Christian Ireland. The most remarkable of these features—the stone roof—had a long history in the country. It is found in the chambers of the Bronze-Age-burial tumuli at Newgrange, in the *souterrains* so common in Ireland, in the beehive-shaped houses of the Dingle Peninsula and elsewhere. These latter buildings, by the way, which began in the pagan period, show in their turn reminiscences (such as the sinking of the floor) of the



*Courtesy of Rev. Prof. Power*

A GOOD SPECIMEN OF AN EARLY STONE-ROOFED HOUSE FROM THE ARAN ISLANDS.

"cave" origin from which they sprang, while today Dingle farmers build stone-roofed out-offices of the same type as those built for dwellings by their prehistoric ancestors—surely a remarkable example of continuity.

Where stone is plentiful early ecclesiastical buildings remain to bear witness of the growth of Christianity in Ireland. The preachings of St. Patrick and his followers bore abundant and remarkable fruit. Men were no longer satisfied with the old beliefs; they joyfully accepted the Christian doctrines but were by no means satisfied with a mere minimum interpretation of the Christian behests. They read the counsels of perfection so literally that ere long monastic institutions sprang up thickly in the most lonely and forbidding spots in the country, where the religious were



GALLERUS, THE BEST KNOWN AND BEST PRESERVED OF THE PRIMITIVE IRISH CHURCHES. THE SLIGHT SAG IN THE ROOF IS THE ONLY MARK OF THE CENTURIES.

able to commune with God without interference from human intercourse. Mountain-encircled valleys like Glendalough, spots on river-banks like Clonmacnoise, the islands of the rivers like Scattery Island and the islands of the western coast—even the most uninhabited, as the Skelligs—became sites of monastic establishments.

The usual features of these establishments are repeated in many of them and may be briefly summarized here. A surrounding *cashel* or wall of dry-stone masonry was of great thickness (as much as 18 feet), and its construction showed its derivation from earlier fortifications of a similar nature. This is particularly to be noted in the

manner of the construction of the gateways, which are sometimes very elaborately constructed and of such a nature as to make attack very easy of repulse. Also in some instances, as at Inismurry, we find the steps on the inner face of the *vallum* repeated from the earlier prototype (such as Staigue Fort). When this surrounding *cashel* was not required for defensive purposes, it was built for discipline—that distractions from the outer world might not assail the eyes of the monks. This may have been the case on the Skelligs, where the *cashel* has been built on the edge of a cliff 600 feet above the sea—the workmen must have labored from scaffolds hung over this height.



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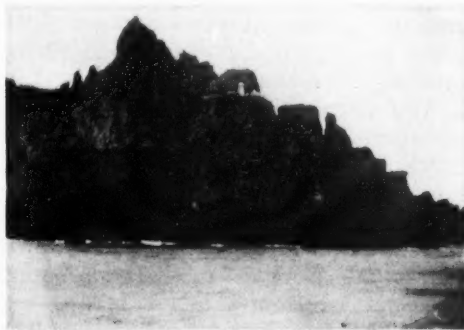
Within the enclosure are generally found several churches and the stone-built beehive-cells of the community. As time advanced attempts were made to bring the churches up to date, but the *clocháns*, as the beehive-cells are called, remained unchanged. These buildings were constructed by placing in position in the first instance a circle of stones to form the base of the wall. Above this was placed another circle approaching the centre to a slight degree, while another layer was superimposed on this, and so on, each successive layer coming nearer the centre until at last the opening at the top could be covered by a single stone. We may suppose that the very earliest churches were of this circular type in plan, though the earliest surviving buildings we know definitely to have been churches show a rectangular plan, though preserving the same overlapping style of dry-stone masonry exhibited in the *clocháns*.

These primitive churches have been classified by the Rev. Professor Power in three groups. The first class includes those with inclining side walls, not having a formal roof. The best known example of this class is that at Gallerus, on the Dingle Peninsula. This little building reminds one in shape of an inverted boat. The end walls slightly incline also (a feature that is seen much more markedly in the neighboring oratory of Kilmaelkedar), while the inclining door-jambs show a peculiar characteristic of Irish building. The window-opening in the east wall has a rudimentary arch cut from two stones at the top and hence shows that the builders knew of the appearance of an arch though they did not use it in its true form. Accordingly, we may place the date of the building with probability in the VIIIth century. The

whole is in excellent preservation and, except for a slight sag in the roof, has well withstood the passing centuries.

"As a specimen of the most perfect workmanship in dry rubble masonry the Oratory of Gallerus excels anything of its kind to be found in Ireland, or, indeed, elsewhere," writes Romilly Allen. "After exposure to the tempests of over a thousand years it remains as watertight as when first erected, showing how admirably adapted the stone roof of the pagan Celts is to resist every onslaught of the elements in the wet climate of Ireland. No better instance could be found of suitability to what the scientists call 'environment'. The stones on the inside seem to have been set in place with their rough surfaces projecting, and then the whole was afterwards dressed flat, as the tool-marks can be seen where the inequalities were removed."

In the second class of church, formal side-walls and formal (stone) roof are the distinguishing features. Examples are found at Ardmore, County Waterford, on the Aran Islands and elsewhere. The side-walls of these churches are frequently extended beyond the



Courtesy of Rev. Prof. Power

THE GREAT SKELLIG ISLAND. ON THIS UNINVITING SITE AN EARLY MONASTIC COLONY WAS FOUNDED.





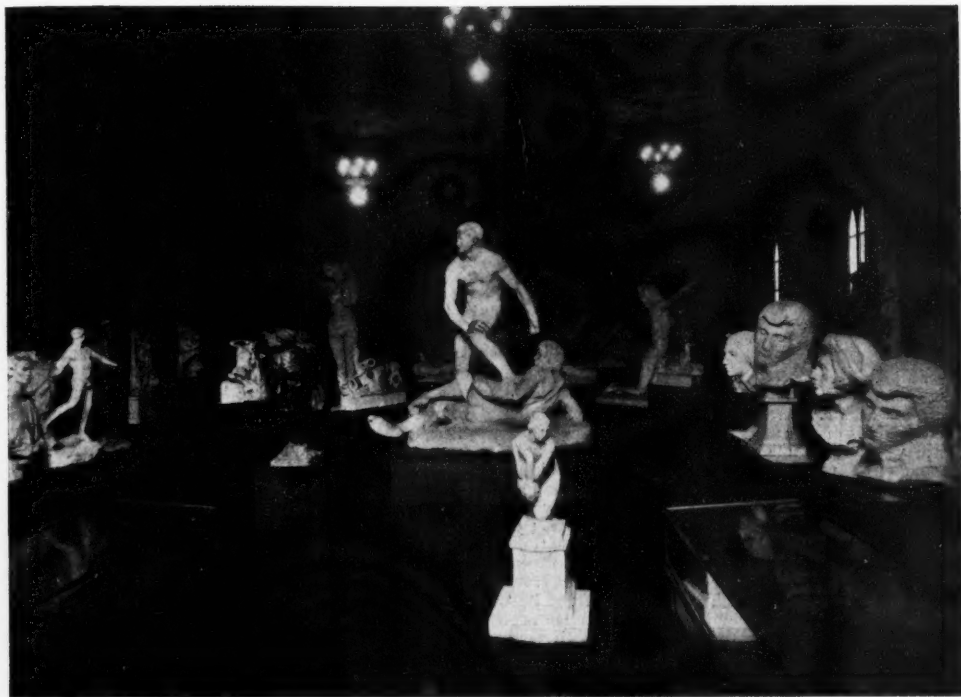
AN "ORATORY" OF THE FIRST TYPE AT KILMAELKEDAR, COUNTY KERRY. NOTE THE INCLINING SIDE WALLS AND ALSO THE INCLINING GABLES.

gables. This feature has been variously interpreted, but it is generally accepted now that they are reminiscences of the wooden buildings which preceded those of stone and that these curious prolongations represent the great wooden end-posts of the earlier buildings. Again we frequently find in the stone churches a carved finial surmounting the gable and corner-brackets on the gable at the top of the side walls. The former feature is derived from the crossing in an X-shaped projection of the principals or upper beams of the gables of the wooden building, while the latter is a reminiscence of the projecting ends of the wall-plates.

To this second class of church there

succeeded a third type showing a new and remarkable characteristic—the addition of an upper chamber or overcroft. This was a constructional invention which is peculiarly Irish. After the side-walls were built a barrel-vault was constructed by first placing in position a timber centering upon which was laid a covering of brushwood, there being poured over this a liquid mortar in which flat stones were set on edge to be firmed in position by a further application of mortar, the upper surface being made horizontal by the addition of further stones and mortar. The stone roof, which was of necessity very high-pitched, was then built upon the side-walls, and, because of the

(Concluded on Page 140)



Photograph by Frank M. Hohenberger

INTERIOR OF BARNARD MEMORIAL OF SCULPTURE, WITH COLLECTION OF CASTS, ETC., BY GEORGE GREY BARNARD.

## NOTES AND COMMENTS

### THE BARNARD MEMORIAL OF SCULPTURE

In Madison, one of the historic river towns of south-east Indiana, a unique collection of statuary, the work of one sculptor, was opened to the public August 1, 1929. The collection is called the Barnard Memorial of Sculpture and is the gift of George Grey Barnard in memory of his father, the Rev. Dr. Joseph H. Barnard, for forty years a preacher in Madison. Dr. Barnard conducted the last service held in Grace M. E. Church, and recently when the edifice was offered for sale, a public-spirited citizen purchased and offered it as an appropriate place to house the collection.

The exhibit consists of plaster-casts and models of many of the sculptor's works. Some are the original size and are placed around the walls and on the floor of the room, while the smaller ones and those easily broken are in glass cases. The expressive *Mother and Youth*—details from the *Broken Law* façade of the Pennsylvania capitol—occupy a prominent place, as does the celebrated group *I feel two natures struggling within me*, of which the original is in the Metropolitan Museum. Other casts are *Rising Woman* (original in the Metropolitan); a small three-quarter length

of the Lincoln statue in Cincinnati; the head and shoes in the heroic size of this same Lincoln statue; a tiny figure of what is said to be the sculptor's father.

As Mr. Barnard was unable to come to Madison he sent his Italian modeller, Mr. Ghiloni, who spent two weeks in assembling and arranging the exhibit. Mr. Barnard expects to supplement his gift from time to time with other casts of his work. The collection is the property of Jefferson County Historical Society and not only constitutes a valued possession, but by attracting visitors, furnishes a means of maintenance for the Society, which has up to this time struggled for existence.

AVIS TARRANT BURKE.

### ART NEWS FROM GERMANY

(Special Correspondence of ART AND ARCHAEOLOGY)

On May 2nd the first part of the Great Berlin Art Exhibition was opened in the Bellevue castle in the Tiergarten. This great exhibition of modern art is to be seen twice a year: in spring, paintings and sculptures; in autumn, aquarelles, graphics, pastels and

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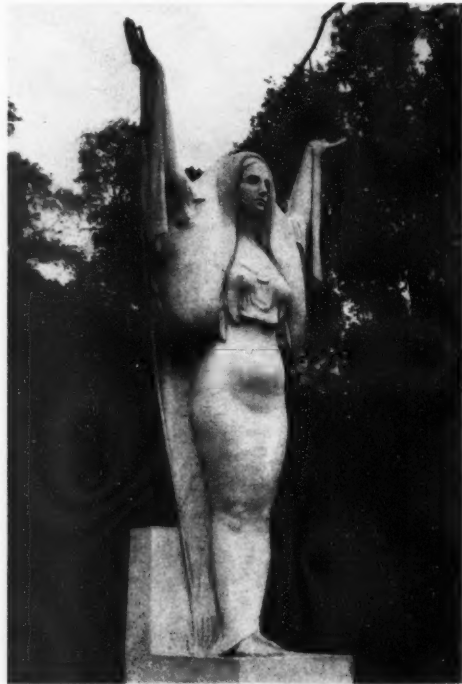
small sculptures. It is arranged by the Cartel of the United Association of Artists, and includes works of all artistic tendencies, chiefly of Berlin art. The two floors of this charming garden palace of the end of the XVIIIth century contains such a host of art-works that every year it proves nearly impossible to find out the best pieces. We first mention the room occupied by the "Abstracts" (International Association of Expressionists, Futurists, Cubists and Constructivists). Their social problems and the theme "Iron and Beton" are treated by paintings in placard style expressing only thoughts in a literary manner. It is no art arising from feelings alone; it chiefly desires to awake the social conscience of the world by the visible demonstration of its bad state. The most prominent of this group of painters is Werner Scholz, who is not only an accuser, but also a painter of high quality. His pictures are of most intensive psychical expression. A similar group regarding form and tendency is the so-called "November-group". Here it is better to recognize the individual than among the "Abstracts", where a collective spirit is working. The "November-group" contains different kinds of paintings and sculptures, expressionistic as well as naturalistic ones, and we have to note that one of the most radical expressionists, the painter Arthur Segal, shows the portrait of his wife painted in a quite realistic manner, so that nobody would judge it to be from his brush. The "Association of Berlin Artists", which used to place their exhibitions in their own house (*Kuenstlerhaus* in Bellevue street) have sent their best members. First of all Hans Baluschek may be mentioned. He is one of the best known painters of the old Berlin generation. He prefers the great city and its social problems. Here he brings a great picture, *City Lights*, representing the various colored lights on a dark, rainy evening. Among the sculptures we note a walking torso by Walter Lemcke, striking by its graceful appearance. Max Esser, one of the best known animal-sculptors of Germany, exhibits a group of birds made in the Meissen porcelain-factory. There is furthermore the great bust by Harald Isenstein of Heinrich Heine which is destined for the Poets' Garden at Cleveland, Ohio.

The Deutsche Bau-Ausstellung 1931, the greatest German exhibition for more than thirty years, includes one hall containing wall-painting and architectural sculpture. A new association, *Maler und Künstler am Bau*, suggested by Prof. Bruno Paul, shows here how modern rooms of both public and private buildings may be decorated with paintings or sculptures of different types. The walls of the long, narrow hall are divided by vertical dark glass walls into "boxes", and every "box" is painted by one artist.

As wall-painting is much neglected by the architects of today, who prefer uni-colored walls and fronts without sculptural decorations, the exhibition tries to suggest the beauty of this art and its variety according to the purpose of the rooms. Furthermore, the exhibition shows the great number of techniques and materials used. The tendency in painting is away from the fresco, which we find in so many old wall-paintings. This technic wants much time and labor and does not always resist the influences of weather. Oil and tempera are easy to work with. But the best results are attained by taking casein colors on a polished or unpolished ground. They look like fresco-colors and are much used today. We also find one wall-picture painted in stucco-lustro, a technic used during the baroque period for imitating marbles. Another one is sgraffito-painting, well-known from the rich palace-

fronts of the Renaissance, which offers interesting effects. This technic is more a kind of sculpture than of painting, as the black and white plasters are stratified one over the other and the drawings cut in the whites. This kind of relief looks like wood-cuts or copper-prints. Reliefs are represented in many materials, such as porcelain, bronze, wood and tile. There are furthermore textiles, woven and embroidered, for covering the walls. The style of these wall-paintings is very different. In general there are scenes of daily life, sport, bathing, and religious themes for churches, all in light colors. Some are painted in the decorative manner; only a few are expressionistic. The public seems to prefer to see scenes on the walls instead of fantastic compositions. While older mural paintings in the Renaissance, baroque and rococo periods tried for an illusionistic enlargement of the painted room, the moderns lay stress on the wall-level which enclose the room.

Merovingian graves have been found in Thuringia. Excavations near Erfurt have uncovered three burial places containing skeletons, remains of shields, spears, necklaces and other ornaments. The finds have been well preserved by the clay soil. The graves are held to date from battles of the Merovingians with the Bur-



Photograph by Frank M. Hohenberger

MONUMENT AT GRAVE OF THE REV. DR. JOSEPH H. BARNARD AND HIS WIFE. BY GEORGE GREY BARNARD. ERECTED IN 1928. THE FIGURE HAS BEEN CALLED

"Hope of Eternity".

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gundians, Thuringians and Bavarians. Their age is estimated at around 1200 years.

At the same time the Prussia Museum of Excavations has brought to light interesting finds in East Prussia from the days of the Vikings (IXth to Xth centuries). Among them is a richly ornamented Norman sword with a runic inscription which has not yet been deciphered. A brooch of Courlandish origin shows that the Scandinavians had commercial relations with that country. The provincial museum of Lochstädt Castle on the so-called "Frisches Haff" has secured a sword with the word "Amen" inscribed on it in runes, throwing new light on the introduction of Christianity into Scandinavia. Another Viking sword, dated from the XIth century, came to light from the bottom of the Baltic Sea in a fisherman's net.

The Gallery Flechtheim shows an exhibition of the Parisian painter Jean Lurcat, not yet much known in Berlin. Chirico and Braque have considerably influenced this artist who, like Chirico, paints cubistic compositions, remains of buildings in fantastic landscapes. The best in his works is the power and expression of motion, especially in his ship-pictures. There is somewhat of "New Objectivity" united with a romantic feeling for Nature.

### RECENT EXCAVATIONS IN TELLO, SUSA AND SYRIA

The results of recent French excavations in the Near East give us a good idea, not only of archeological activities in France, but what is more important, of the reciprocal influence of oriental and occidental culture during the third to the first century B. C.

In the last ten years, excavations on a large scale undertaken in Tello (Iran), Susa (Persia) and also in Syria have proved so fruitful, that a new series of museums have been opened in which to place the objects found.

It is necessary, in order to understand the cultural and artistic influence of the territory between the Euphrates and the Tigris, to realize the importance of historical changes.

Two thousand years before Christ we find a highly developed art and culture in Syria, which, chiefly because of its geographical position, was a point of contact between Mesopotamian and Egyptian artistic elements. Sumerian culture, which began to develop in the fourth millennium B. C., had within the course of a comparatively short time spread its influence over the whole of Asia Minor and attained its acme of power during the third Dur Dynasty (2,300 B. C.). Remains of frescoes from this period have recently been found. The motives employed were chiefly battle, rural and religious scenes. One cannot accentuate too strongly the power of this long-lasting Sumerian influence on the neighbouring peoples.

It was not until 2,300 B. C. that great empires began to form and assert their culture-forming capacities. The Indo-Iranian Mittanites appeared in North Mesopotamia: the Indo-Germanic Hittites overran Asia Minor and the northern part of Syria; and during the period of the XXVIIIth Dynasty (1580-1350 B. C.) the Egyptians began to exercise their sway over the Mediterranean countries. After the fall of Troy (1180 B. C.), the occidental peoples took possession of the coast-line of Asia Minor. The Assyrians, however, were strong enough to withstand these inroads and to continue, in the interior, the great traditions

of the past. After the decay of the Assyrian Empire, the Medes and the Neo-Babylonian dynasty divided the dominion over the Euphrates and Tigris territory between themselves. In 550 King Cyrus founded the greatest empire of the Near East. Its chief city was Susa.

### SUSA

Among the different strata at Susa examined during the last two years signs of some of the most ancient cultures have been found, for example: several small terracotta heads belonging to the Gudaic epoch (2,400 B. C.) and also some idols from the pre-Sargonic period (commencement of the third millennium) bearing a strong resemblance to several similar objects found at Assur. By this we see, that, contrary to the opinion of many savants, the Semitic population of Mesopotamia came early under the artistic influence of Sumeria, and moreover produced at a not very advanced date an independent school of art. Furthermore, we have several clay tablets bearing inscriptions which are of the utmost importance for chronological studies of the remotest ages. Excavations undertaken at Susa in the closing years of the last century gave us many objects of exceptional value, as for instance the tablets on which are written the laws of Hammurabi and the large reliefs showing mythical animals and warriors, now in the Louvre. Their importance, however, has waned before that of more recent discoveries. Entire walls of glazed clay tiles decorated with relief figures like those mentioned above, form the finest and most complete collection of antiquities we possess of the Achemedian epoch. Under the layers dating from the Achemedian and Neo-Babylonian period (VIth-IVth centuries B. C.) distinct traces of an early Elamite culture were found. The following new designations are used to classify the pottery found in Susa:

Susa I. Vases with monochrome geometrical figures.

Susa II. Ceramics showing a somewhat deeper understanding of nature: the form is less refined, the decoration often banal, and the figures are polychromatic.

Susa has always been one of the most important culture-junctions of occidental and oriental art.

### TIL-BARSIB (Tell Ahmar)

A large palace, built by Tiglath Pileser III (745-727 B. C.) has been discovered in Til-Barsib. The frescoes on the walls of the Central Hall are of no small importance, as painting in Assyrian art has always been an unknown element for us. The style of these frescoes bears a great resemblance to reliefs found in the Assyrian capitals, Assur, Kalakh and Nineveh. It is to be regretted that they are in such a poor state of preservation: it will be impossible to detach them from the walls and we must content ourselves with faithful copies. The following are the scenes depicted:

The King, surrounded by officers and courtiers, is giving audience and receiving tribute from his vassals.

A grand parade, showing the march by of troops, horses and chariots. In a third, we have the scene of a bloody battle, painted with the most gruesome realism. The whole is enclosed in a border of symmetrically formed animals, roses, pomegranates and lotus flowers. The Assyrian painters used in coloring these frescoes black, white, red and blue, and sometimes a mauve obtained by mixing the two latter. All the scenes are bordered in black and in the picture itself the different colors are divided one from the other by



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narrow black lines. The blue has offered least resistance of all to the ravages of time and in many cases we find only faint and almost unrecognizable traces of it.

### RAS-SHAMRA

Ras-Shamra (the ancient Zapouna) north of Laidicea, was at one time a port to which Greek products were shipped to be exchanged for those of the Orient. Excavations carried out in 1930 have proved the existence of, apart from the original Syro-Phoenician population, many Asiatic, Egyptian and Aegean elements. Egyptian influence on the art of this region is seen in several tombstones. Graves, dating from the XIVth and XIIth centuries B. C. were found in the neighborhood of the sea. Not far from the temple in Ras-Shamra no less than three layers of tombs, one over the other, were dug up. The first of these corresponds to the Necropolis period, the second to the XVIII-XVth centuries B. C. and the undermost contains clay tiles from the beginning of the second millennium B. C., during which the Mittanites reigned over North Syria, upper Mesopotamia and Assyria as far as Kirkuk. On the clay tablets are inscriptions written in a cuneiform alphabet of 26 to 27 letters, which has been deciphered by Prof. Bauer of the University of Halle, Saxony. In his opinion it dates from the XIIIth or XIIth centuries B. C.

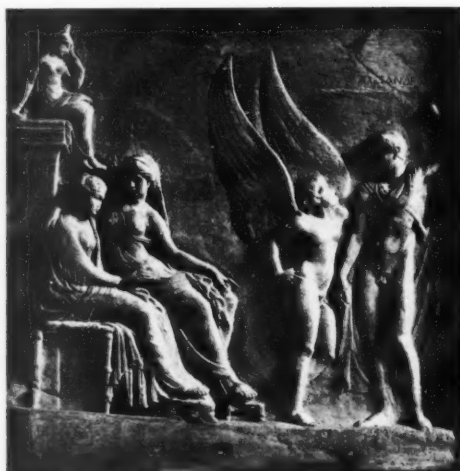
### KHAN-SHEIKHOUN

The excavations undertaken in Khan-Sheikhoun (the Ancient Ashkani) produced decided proofs of the strong influence Sumerian culture had in Syria during the third millennium B. C. and also give us remains dating from the time of the Romans to that of Thutmose III, well-known for the wars he waged against the Syrians. Of exceptional importance are the fragments of two Mycenaean vases, made undoubtedly in Rhodes, and found in the Temple of the goddess Nin-Gal. They were probably brought there by way of Cyprus, Zapouna, and through the Orontes valley to Quatna, where they were numbered among the temple treasures of this deity. The whole of the temple of the goddess Byblos has been opened up; by the objects found in several tombs and which only the Pharaohs had the power of giving, we conclude that the Kings of Byblos were very friendly with them.

### DOURA-EUROPOS

Doura-Europos is one of the few towns able to throw some light on the reciprocal relations between the oriental population and the Macedonian conquerors. It was at the time of the victories of Alexander the Great over Darius III, that these two opposed cultures met and inspired each other to a greater love of beauty. Doura was fortified by the Macedonians, who later changed its name to Europos. A great part of the town has been excavated, and the character of the streets bears traces of the Macedonian and Palmyrian epoch. But inscriptions, Greek manuscripts, a map of the Black Sea, paintings and trinkets were found and all of them without exception were truly oriental in motive. These designs were later carried by Assyrian Christianity into Europe, and it is through them that Roman art has so many really oriental characteristics. The work of excavating the temple of Bel, the most powerful of the Babylonian gods, has been started during the last few months. Next year, it is hoped the whole of it will be brought to light.

Fritz Neugass.



HELEN BEING PERSUADED BY APHRODITE TO LISTEN TO PARIS.

### THE OLDEST STORY IN THE WORLD

Although the cover illustration, reproduced on this page, has nothing whatever to do with the present stage of the excavations being made on the site of the old Agora in Athens, it has an exceedingly interesting story to tell. The goddess Aphrodite, seated at the left with her arm about Helen, is shown using all her powers of divine charm and loveliness to persuade Helen to forsake Agamemnon and flee with Paris to Troy. Besides its human element, the relief depicts the Greek idea of the maliciousness with which the gods, for ends of their own, interfered in worldly affairs, generally with the ostensible purpose of giving the mortal recipient of their attentions something greatly to be desired, but which proved at last to be destructive to him.

It is entirely possible that the excavations may disclose monuments, reliefs, inscriptions, statues, grave and other stelae, most of which will bear directly upon that curious admixture of superstition, philosophy and emotion which made up so large a part of the spiritual life of Hellas. No one can tell as yet, of course, what the excavator will find in detail; but Greece was so marvelously rich in such material we may be practically certain of uncovering material of a hundred sorts which may give us even more absorbing and vital contacts with Greek life than this pathetic and spirited glimpse of the Age of Heroes.

### SWEDISH DISCOVERIES IN CHINA

Sven Hedin, the Swedish explorer, who has returned to Stockholm after an expedition lasting two years in Central Asia, reports several interesting discoveries in China. More than 25,000 objects are comprised in the rich collection of antiquities gathered, and Dr. Hedin and his chief archaeologist, Dr. Bergman, hope the Chinese may permit them to be removed from the country, despite the Chinese law forbidding the export of archaeological or palaeontological specimens unless duplicates exist in China.



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The most spectacular find of the expedition was a "book" or record, written on wooden leaves of wand shape between 36 and 31 B.C. It formed a part of the archives at Etsin Gol, according to special correspondence of the *New York Herald Tribune*, some two hundred miles north of Kiang-chow. The book consists of 2,600 wands, all elaborately inscribed. One of them bears an order requiring "300 archers to go to the ninth city gate". But what was the city, and where was it; what was the occasion? Nothing thus far discovered gives the slightest clue to the mystery.

Dr. Bergman is reported as having found and traced for some distance the ruins of an older wall of China, several hundred miles north of the famous wall. In ancient times this newly discovered rampart defended prosperous cities and wide farmlands artificially irrigated, as well as the immemorial trade or caravan route between China and Rome, always subject to Hun attack. Corollary to this are other discoveries by Dr. Bergman which he believes will materially help in proving the existence of a flourishing trade between China and the Near East as long ago as Neolithic times.

### A MEMORANDUM ON ARCHAEOLOGICAL RESEARCH

Professor Sir William Flinders Petrie, writing in an issue of the *Bollettino dell'Associazione degli Studi Mediterranei*, enunciates some conclusions worth reprinting. The brief contribution follows in full:

"The records of the Eastern Mediterranean being much more complete than in the West, renders the eastern study the essential basis for the history of the West. Fifty years ago there was no known contact with Egypt materially before the Ptolomies. Finding of Naukratis gave us the variations of Greek pottery to about 600 B. C. Next I found Daphnae with painted vases limited historically between 664 and 564 B. C. Next was the profusion of Mycenaean pottery, at Amarna dated 1370 B. C.; then the painted Kamares ware at Kabera about 2200 B. C. The black oil-jar of about 4500 B. C. at Abydos was identical with the latest Neolithic of Knossos. Similarly now the discoveries in the south of Palestine are giving the historical position by Egyptian objects and the material base for Biblical history.

"The opportunity for such research is most free at present under the British mandate. There is no restriction, beyond the Central Archaeological Board in London requiring that any one undertaking excavations under British rule must have proved his competence by sound work and published results. The Jerusalem Museum gives up all duplicates to the finder. In Syria the French control now offers half-share of the proceeds to the finder. In Egypt since independence there is much more restriction, so it is desirable to work as much as possible while the terms in Syria, Palestine and Iraq are favourable.

"The method for competent work is to publish a drawing of every object found, or reference to a corpus of drawings, with details of position and level; from this to form a register of every tomb and chamber with references to the drawings. Plans of every building and undisturbed tomb are essential. During the excavating a reward must be given to the finder for everything: for silver and gold the full value of metal, or more. In a rich cemetery wages are hardly needful, only good payment for things, which must be left in place so that the director can verify and plan the tomb.

"In any new museum-construction the old type of the form of a dwelling must be avoided. The problem is quite new when the interior is full of reflecting glass cases. The cases must be planned first with regard to the lighting and reflections, to avoid glare, and then the shell of building planned over them."

### RUSSIAN ARCHITECTURE IN SIBERIA

In a recent issue of the *Gazette des Beaux-Arts*, Professor Malkiel Jirmounsky, of the University of Paris, describes at length "a phase of the development of Russian architecture in Siberia", which he illustrates with a number of striking photographs of churches and their windows. He introduces his subject by remarking: "The history of Russian architecture is not only that of evolution but of adaptation and, so to speak, of the reincarnation of architectonic forms of origin strange to the soil of Great Russia. A national basis, a mentality and an imagination *sui generis* transformed and resolved these diverse elements into an ensemble altogether homogeneous. Russian art manifests a rare force in assimilating and absorbing elements from without, at times opposite in their character, transfiguring them into a national substance; it furthermore gives ample proof of its originality and spiritual unity, and witnesses the solid resistance opposed in this country through its culture and inspiration to every exterior influence."

In Siberia, Russian architecture derives from two main sources: Byzantine and Northern, the latter having ancient connections with the old Nordic art. Greeks were the first architects of southern Russia. They built at Kiev, Tchernigov and elsewhere or, if they themselves did not actually do the planning, the edifices were influenced by Byzantine art. "But instead of offering us servile copies, mediaeval Russian architecture produced something very different. The interest of this art resides in its reaction, in the partial or complete transformations imposed upon the imported forms by a new land in a new milieu." In central Russia the influence of wooden structures persisted some time in stone edifices.

Thus far the French text of the article; now a part of the English summary included at the back of the magazine:

"At the beginning of the XIIth century two types of architecture can be distinguished: that of central Russia, where the original forms, influenced by the Byzantine element and subsequently by the western element, end in combining the characteristics of Byzantine and Romanic art (the churches of Tchernigov, Vladimir, Souzdal and Nerli), and that of northern Russia, where the influence of the original constructions in wood made itself more keenly felt (buildings at Novgorod and Pskov). In the towns lying at some distance in the north, the essential characteristics of the Russo-Byzantine style have remained intact. The plans of the buildings then have a tendency to become more distinct and simpler. The scheme of these buildings is as follows: a cube with one or three salient portions of a semi-cylindrical shape on the east front, which corresponds to the altar or altars within the church, and four pillars supporting the cupola. The large amount of space given up to the cupolas is also a characteristic of the originality of these churches. In consequence of the lack of glass and the rigor of the climate the openings are narrow. The cupolas are of a more oval shape than those of the Byzantine churches;

## ART AND ARCHAEOLOGY

owing to the fall of rain and snow the much flatter shape of the original roofs is impracticable; this is the origin of the more or less pointed cupolas, which prevail among the churches of the north. The roofs are inclined in two opposite directions and intersect; their source is the *isbas*, which are a popular form of architecture.

"At the beginning of the XVIth century, it was in central Russia, at Vladimir and Souzdal, and later at Moscow, that replicas were produced of the various manifestations of the old architecture in wood. An elaborate and rich ornamentation, generally in chiselled brick, was used to cover entirely the surfaces of the churches at Moscow, Jaroslav, Rostov, Kargopol, which was in contradistinction to the old style of Novgorod and Pskov. In central Russia, therefore, the construal art of Moscow shows an extraordinary development, for in this region all the strange oriental forms leave traces; these elements are to be found in the regions colonized by Moscow, as, for instance, in Siberia. In the XVIIIth century, Russian colonization was carried out by irregular Cossack troops; they brought to this country their art, which influenced the local art. This development was more especially noticeable in the region of Irkutsk. The architectural forms in Siberia are a hundred years behind those of European Russia; in this latter country the sober classical style, of western influence, was adopted during the XVIIIth century, whereas in Siberia the forms borrowed from Moscow and Souzdal continue to prevail. The most original and curious example of Russian colonial art is the church of the Exaltation of the Cross at Irkutsk, which was constructed in 1747 in the place of a church built of wood."

### CREDULITY

Out of the jungles of the Belgian Congo, from among the Batatela or Atatela people, there has come indirectly to the University of Pennsylvania Museum a small wooden image of what is perhaps an oracle representing the primitive goddess of maternity, and an age-old story of female credulity. In the *University Museum Bulletin* the story is so given in its unvarnished verisimilitude as to present a graphic and moving picture:

"Childless women resorted to the medicine-man with the request that he should induce the goddess to send them offspring. A fee was paid in kind—ducks, fowls, kids—and the medicine man entered into a lengthy conversation with the image. Its reply was given (from his lips) in a high-pitched whistle, and the woman was dismissed with the assurance that a child would be born to her. If the assurance failed, the fault was the woman's; she had been unfaithful to her husband.

"In the meantime, the medicine-man had gone about to insure her unwitting infidelity by arranging to have her husband absent himself while another man visited her at night. So that she might not suspect the trick, she was charged not to speak to her visitor, lest she might recognize his voice in answer. If the goddess did not send a child in due time and the woman showed a disposition to question the sincerity or ability of the medicine-man, he had his counter-charge ready and a witness to her guilt.

"The image wears a wig made of the hair of a pregnant woman. The small copper anklets are intended to avert diseases of pregnancy. The other ornaments have no special significance."

### NEW UNIT FOR THE BOSTON MUSEUM

The Museum of Fine Arts, Boston, has recently broken ground for an additional unit to the Wing of Decorative Arts. It will join the unfinished portion of the Wing along the east side, having an interior floor measurement of twenty-five by forty feet with an elevation of three floors corresponding to the present floors of the Wing. The addition has been called forth by the acquisition last fall of a very fine room of the Georgian Period built about 1750. This room comes direct to the Museum from Newland Manor House near Coleford, Gloucestershire, England, not far from the Forest of Dean.

### EARLY IRISH CHURCHES

(Continued from Page 134)

support afforded by the vault within, no buttresses were necessary outside the walls. The novelty and perfect success of this building scheme of the Irish workman has been a source of wonder to those who have studied his works. The church known as "St. Kevin's Kitchen", Glendalough, is an example of this type of building.

It has been shown that the type of monasticism practised in Ireland derived many of its features from an Egyptian origin—with the island monastery of Lerins as an intermediate step in the development—so, too, the type of building (the beehive-cell) used in the early Irish monastic settlement has been compared to those used by IVth-century Syrian and Egyptian ascetics, and, while the Irish may not have directly copied the Eastern types, the Egyptian influences may have been sufficient to popularize for this purpose a type of building already in use in Ireland.

Our short study of primitive Irish churches has thus led us back to the beginnings of Christianity in Ireland while it has led us far enough forward to sense the coming of those more finished, developed products of Irish building art which, under the title of Hiberno-Romanesque, were to become unsurpassed in their way and the ruins of which yet remain a challenge to all time.

## BOOK CRITIQUES

*Etruria Past and Present.* By M. A. Johnstone. Pp xv-246. 24 plates and 14 illustrations. Methuen & Co., Ltd. London, 1930. \$2.50.

This book is a forerunner of another which, one of these days, will be called *The Legacy of Etruria*, to complement those two excellent volumes from the Oxford Press known as *The Legacy of Greece* and *The Legacy of Rome*.

The book under review is the best short account in English of the still somewhat mysterious Etruscans. The author has been very wise in saying little about the yet unsolved language of these ninth century B. C. incomers into Italy, and in paying attention to their life and art as told so graphically in painted tombs, and in objects of bronze, silver, gold, and terracotta.

More and more, writers on Rome are giving credit to the Etruscans for influencing early Rome in many ways. Rome herself was never willing to admit how much she had gained from that people who, for centuries before Rome became of any consequence, had been the great overlords of nearly all Italy. Perhaps the twenty volumes in which the Roman emperor Claudius wrote the history of Etruria, if they were extant, would cause us to revise our views.

The author gives a balanced statement, in perhaps a sometimes overfulsome way, of the Etruscan cities, tombs and their furnishings, metal working, sculpture and pottery, home life, women and children, and religion. Chapters XIII-XVI give an excellent and concise account of the origin of the Etruscans, their history in Tuscany, and their dealings with Rome.

We have here a readable and valuable book in which the author shows a wide bibliographical and museum knowledge, and allows in most instances the facts as now known to speak for themselves.

RALPH V. D. MAGOFFIN.

*Prehistoric Malta: The Tarxien Temples.* By Themistocles Zammit. Pp. xvi, 127. 68 illustrations. Oxford University Press, London, 1930.

This book contains a brief, but complete, account of the excavation of three temples at Hal-Tarxien in 1915-1917. The results have

been previously published in part in articles by the author in *Archeologia* (1916, 1917, and 1920) and by Thomas Ashby in the *Antiquaries Journal* (April, 1924). Hal-Tarxien is the most instructive of all Maltese sites. Not only does the Neolithic material lend itself readily to a stratigraphical treatment which involves a development in art and religion unusually high for the Europe of that time, but the early Bronze Age remains, separated from the Neolithic strata by some three feet of sterile silt, can be dated roughly 2000 B. C. These are important facts in themselves. A detailed comparative study of the pottery, however, cannot fail to be productive of further results. It may, for example, throw light on the movement of the Cyclades and on their part in the commercial life of the Mediterranean.

Of exceptional interest in the Neolithic period are the evidence for the knowledge of the arch (p. 31) and the proof of Malta's communication with foreign countries (pp. 91, 120-121). The author's suggestion (p. 122) that Malta was "the holy island of Neolithic faith", where early mariners of the entire neighborhood consulted an oracle, seems not unlikely. Several problems are puzzling: the use or significance of the "divination blocks" (p. 9), of the v-shaped "rope-holes" (p. 12), and of the mitre-shaped cones (pp. 17-18). Explanations for these objects may appear as other sites are studied.

The book is accompanied by three maps, a plan of the excavations, thirty-three half-tone plates and thirty-four line cuts in the text. The format and proof-reading are excellent.

LESLIE WEBBER JONES.

*Modern European Buildings.* By F. R. Yerbury. No text; 144 plates. Payson and Clarke, Ltd. New York. 1930. \$10.

This interesting book of plates on modern European buildings so far as can be determined is an American edition of a book with the same title published in 1928 by Victor Gollancz, Ltd., of London. The author, long secretary of the British Architectural Association, has been much interested in the modern movement and has made many pilgrimages to continental Europe to gather photographic material upon developments there, much of which has been published in the *Architect and Building*

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## ART AND ARCHAEOLOGY

appear. Only Evans postdates 1909 for Crete and so on. The current studies in early Italy, to go no farther afield, are apparently unknown. But perhaps the most unfortunate feature of this mock revision is the confusion likely to arise from such time references as that on page 257 of both editions, "Twelve quarto volumes called *Memoires de la delegation en Perse* have been issued; the thirteenth is now in the press. . .". The thirteenth quarto actually appeared in 1912.

The major impression gained by a fresh reading of the book is the futility of trying to write the history of early man and his art in terms of ethics. No doubt it is just as logical to use ethics as sociology or any other comparative field for the interpretation of a body of aesthetic material, but not until the facts are gathered, and the artist has had a chance to make clear what his intentions were. Spearing, to the contrary, is discursive and platitudinous in his moralizings. Moreover, even his aesthetic hypotheses are open to question. Since Professor Boas' work on *Primitive Art*, to rationalize the evolution of art in terms of sculpture, relief-carving, drawing, writing simply will not do. Question marks also belong after his assumption that stylized art is inferior art, and that the Gudea era and the Fourth Dynasty represent the climax of art in Chaldaea and in Egypt. A final protest may well be made at the author's enthusiastic treatment of the art of *freedom-loving* Greece, which he outlines to the time of Praxiteles, at the expense of the arts of *sordid and materialistic* Semitic countries, which he leaves at a relatively earlier stage of development.

If Spearing had been adequately revised, it might have come into general use again. But with Parkyn, Rostovtzeff, and the Propylaeum summaries available, for the interested reader, its days are surely numbered.

WILLIAM SENER RUSK.

*The Alishar Huyuk, Season of 1927. Volume II.* By Hans H. Von Der Osten and Erich F. Schmidt. Pp. xxi; 284. Five plates in color; 22 maps; 251 text figures. University of Chicago Press. 1930. \$8.

Archaeology has put the Hittites on the map. Formerly we knew very little about this

people. The pick and spade have revealed a great Hittite empire in Asia Minor and Syria in the second millennium B. C. It was destroyed about 1200 B. C., but from its ruins arose several Hittite states in southeastern Asia Minor and north Syria. Boghaz Koi, Carchemish, and Kadesh on Orontes were Hittite centers. They had settlements in south Palestine where Abraham purchased a burial place from Ephron, the Hittite (Genesis xxiii:10). Their power and importance are seen in the fact that Rameses II, 1292-1225 B. C., made a treaty with a Hittite king, Hattushilish, and married his daughter. This is the oldest known treaty between nations. In it both parties are treated on equal terms. The Hittites have left a great many sculptures and inscriptions. The latter cannot as yet be read.

The inscriptions on the temple walls at Luxor vaunting the exploits of Rameses against the Hittites are all very well from the Egyptian point of view, but not only do not give the Hittite aspect, but do not trouble themselves with the fact that the battle of Kadesh was hardly even a Pyrrhic victory.

A new era in Hittite archaeology has been inaugurated under the competent directorship of Professor James H. Breasted, who is leaving no stone unturned to have the work done in a most thorough, scholarly and scientific manner. In the volume before us we have for the first time an account of an Hittite mound excavated in masterly fashion. In Turkish, *huyuk* means mound. Alishar is a modern village in central Asia Minor. The work has been done by two experienced archaeologists, Von Der Osten and Schmidt, and reflects great credit on their ability as diggers and interpreters. The volume contains the following nine chapters: "Hittite History and Archaeology", "Environment of Alishar Huyuk", "Topography of Alishar Huyuk", "Expedition", "Excavation Methods", "Excavated Areas", "Fortifications", "Stratigraphic Studies" and "Pottery". Each chapter is beautifully illustrated. The book is a great monument of the finest archaeological workmanship, and reflects the greatest credit on Dr. Breasted and his two colleagues who have done the work. The volume is printed in large, clear type on thick paper with very broad margins.

GEORGE S. DUNCAN.

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